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A MONTHLY JOURNAL FOR THE MUSICIAN THE MUSIC STUDENT AND ALL MUSIC LOVERS

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned as a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

JEFFERSON DE ANGELIS

JEFFERSON DE ANGELIS one of the most noted figures in the history of light opera in America died on March twenty-sixth, at Orange, New Jersey. Born in San Francisco November 30, 1859, he entered vaudeville as a child, received his education in the public schools of San Francisco Philadelphia and New York and gradually rose till he held a commanding position when light opera was at its zenith in the last decade of the nineteenth and the first decade of the twentieth centuries. For a full fifty years he was a favorite with his public

CHARLES WAKEFIELD CADMAN'S historical cantata, Father of Waters, had its world premiere when presented at a gala Cadman Concert on April 23rd at the Stevens Hotel of Chicago with Tudor Williams conducting. The Metropolitan Singers of Chicago sustained the choral background and prominent soloists interpreted the various roles. Mrs Nelle Eberhart in the libretto, and the work was enthusiastically received.

ROSA POMELLE made her début in Italy the home of her ancestors, when, on May 4th she appeared as *Gilda* in Spontini's La Vestale presented as a feature of the International Festival at Florence. It is reported that she had such an enthusiastic reception in his been but seldom given to a singer in that land that so loves and knows good song.

THE THIRTY YEARS of service of Charles Sanford Skilton as professor of organ and theory at the School of Fine Arts of the University of Kansas was celebrated during the tenth annual Music Week Festival from May 7th to 14th. A premiere performance of a new cantata "Thanksgiving" for tenor baritone chorus and orchestra and a *Fantasia on Indian Themes* for cello and orchestra were compositions by Mr Skilton which were on a special program in honor of the event.

THE MONTE CARLO season at the Opera closed with two performances of "Tristan and Isolde" with Frieda Leider and the tenor Grahl in the title roles and with Franz von Hoesslin of the Bayreuth Opera conducting.

BRUCE A CAREY

AS A MEMORIAL to the late Dr J Frederick Wolle founder and from 1892 to 1932 conductor of the famous Bach Festival of Bethlehem, Pennsylvania the Mass in B minor" was given in its entirety on May 13 in Packer Memorial Church made sacred by its associations with Dr Wolle and Bruce A Carey was the conductor and Jeannette Vreeland Rose Bampton Dan Gridley and Charles Trowbridge Tittsworth were soloists.

FRANCESCO BERGER, renowned composer teacher and musical author, died on April 26th in London in his ninety-third year. Born in London, June 10 1834, among his teachers was Moscheles who had been a pupil of Beethoven and teacher of Mendelssohn. In 1865 he joined the faculty of the Royal Academy of Music and gave to it nearly three-quarters of a century of service and from 1894 till 1911 he was secretary of the Royal Philharmonic Society. He was one of the few remaining close friends of Charles Dickens. In 1933 he published his *Reminiscences* and in 1931 brought out another book of reminiscences under the title "87." Many of his writings appeared in The Etude.

THE ROYAL COLLEGE OF MUSIC of London, which was founded in 1883 under the patronage of the Prince of Wales who became King Edward VII celebrated on May 9th its semi centennial anniversary with King George and Queen Mary now among its patrons, in attendance.

THE TWENTY-FIFTH ANNIVERSARY of the dedication of the Festspielhaus at Bayreuth was celebrated on February 16th with a notable attendance of royalty, musicians, authors and the general public. Melmann conducted the same program that was interpreted by Marjucca on February 15 1908 the Overture to "The Siege of Corinth" by Rossini a Trio by Beethoven, an Andante and a Minuet by Mozart the Forest Murmurs from "Siegfried" and the Overture to "Tannhäuser" by Wagner

THE CHAMBER MUSIC SOCIETY of Geneva Switzerland devoted the last program of its series to Bach. Among the compositions offered were a Trio for flute, violin and bass, and the magnificent "Sonata in E for violin and clavicin.

THE MEDIAEVAL MUSIC SOCIETY is a new organization of professional musicians of Philadelphia for "the study of phonetic polyphony and any music of the Christian era not later than 1800"

ROLAND J LEICH of Philadelphia has been awarded the Carl F Lauber Prize for 1933, for his two songs, *Seal Lullaby* and *Greeting*. He has also for this year been given one of the Bearns prizes for his *Songs to Five Poems* by Housemann and *Variations for a String Quartet*

THE CINCINNATI MAY FESTIVAL opened on May 2nd with Eugene Goossens leading a first performance of Handel's "Samson" at these great musical feasts. Soloists of the event were Robert Steel *Samson* Margaret Matzenauer, *Delila*, Ezio Pinza, *Harapha*, with Kathryn Meisle Emily Roosevelt, Harlowe Gould and Joseph Schenke in other roles. The second evening offered a "magnificent performance" of the monumental "Mass in B minor" of Bach, with such notable soloists as Grete Stückgold Margaret Matzenauer Richard Crooks and Ezio Pinza and Mr Goossens again conducting.

MRS H KIERAN was the conductor of the fourth concert of the Philharmonic Orchestra of Dublin Ireland. On the program were the "Symphony No 6 (Pastoral)" of Beethoven and a group of Handel works arranged by Sir Hamilton Harty

IGNACE JAN PADEREWSKI, before sailing for Europe, accepted on April twenty-seventh on his suite at the Ritz Tower Hotel New York City an engraved address, memorea and gold lorned from the Philadelphia Music Teachers Association. This was to have been presented at a Testimonial Dinner in Philadelphia on that evening which was prevented by a sudden illness of the eminent musician statesman and patriot. The memento was placed in the master's hands by a committee from the organization, led by its president Edward Ellsworth Hipsher

AT STOCKHOLM SWEDEN the fiftieth anniversary of the death of Wagner has been celebrated by a series of performances at the Royal Opera House with the repertoire consisting of the complete Nibelungen Ring" Tristan and Isolde and Die Meistersinger under the musical direction of Leo Blech

THE BALTIMORE CITY COLORED ORCHESTRA and the Baltimore City Colored Chorus joined on April 27th, in a concert at the Douglass High School under the baton of W Llewellyn Wilson, before an audience of two thousand

THE THIRTY FOURTH National Eisteddfod of South Africa was held in April at Johannesburg.

TELEPHONIC TRANSMISSION of orchestral programs was demonstrated on April 27th with the Philadelphia Orchestra under Alexander Smallens in the Foyer of the Academy of Music and with Leopold Stokowski at the controls in a box of the main auditorium. The possibilities of control and adjustment of losing down of losing up, and of the filtering of the overtones, were demonstrated. A complete orchestral program was offered and closed with the Pantagiun Scene from "Gotterdammerung" with Agnes Davis as soloist, in which Dr Stokowski illustrated admirably the possibilities of keeping the voice constantly fine in quality and the orchestra steadily audible.

THE CHANTICLEER OPERA COMPANY of London with W Johnstone-Douglas as its chief moving spirit, has been during the past year making a specialty of giving opera performances in schools throughout England, and it with a reported fine success.

THE RAVINIA OPERA SEASON is cancelled for the summer of 1933, according to an announcement reported to have been made by Louis Eckstein its promoter and patron. He has expressed the hope that less stringent financial conditions will warrant the resumption of the first Ravinia fest in 1934

SIEGFRIED KARG-ELERT

SIEGFRIED KARG-ELERT eminent German organist and composer (chiefly for his own instrument) passed away in April from Leipzig. Born November 21 1879, in Oberstaufen Württemberg he studied at the Leipzig Conservatory, under Reinecke, Jadassohn, Rosenanes and others, and in 1919 he was appointed a teacher of piano, harmony and composition in this famous school. Dr Karg-Elert made last year his first tour of America giving organ recitals in leading cities of the United States and Canada

VIOLA MITCHELL, a young violinist from Pittsburgh Pennsylvania who finished her studies with Eugene Ysaÿe, recently played the new "Concerto" of Malipiero at the Teatro La Fenice at Venice with Hermann Scherchen conducting an which occasion she received the commendation of the composer. She had given previously the European premiere of this work with the Concertgebouw of Amsterdam under Pierre Monteux

"GUIDO DEL POPOLO" a four-act lyric tragedy by Igino Robbiani, one of the younger Italian composers, has had a remarkable success when given its first performance on any stage at historic La Scala of Milan. Its text is by Arturo Rossato who is winning a considerable fame in this field, and the work was chosen from some two hundred competing scores.

THE CAPITOL UNIVERSITY GLEE CLUB, of Columbus, Ohio, won for a second time the Ohio Champion Trophy in the eleventh annual state glee club contest which this year was held on March 10th at Wooster College.

THE OPERA BALL held on April 28, at the Metropolitan of New York provided net receipts of twenty-five thousand dollars, and completed the three hundred thousand dollars subscription necessary to the continuance of the Metropolitan Company for next season. Lucrezia Bori was chairman of the committee. The occasion was in the nature of a court ball of the Second Empire with Mrs August Belmont impersonating Empress Eugenie Benoit de Monvel as Napoleon III, and many prominent social and musical lights as members of the court circle.

KATE S. CHITTENDEN

THE AMERICAN INSTITUTE OF APPLIED MUSIC at which Kate S Chittenden was for many years the very capable dean, ceased to exist on January 17th, when, at the request of the trustees, the Supreme Court of the State of New York dissolved the school's charter in it many now nationally known musicians received the foundations of their musical knowledge

(Continued on page 495)

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CONTENTS

World of Music — 431
Etude Historical Musical Portrait Series — 434
Editorials — 436
Summer Progress in Music Study — K. Hutchinson 437
Some Philadelphia Theaties — J. Bayer 438
Is Music a Language? — A. D. Anderson 439
Diskinson Portrait — 440
Playing Duets with Brahms — M. Warm 441
Dealing and a Brahms Autograph — H. S. Drinker 441
Music's Role in Healing — E. Podolsky 442
The Structure of Music — P. Goetschius 443
To Improve Octaves — A. Whitson Hubbies 444
Practical Song Starters — R. C. Gemmell 445
Making Teaching Opportunities — S. Arthur 446
A Musical Tea — A. Lindsay 446
Recognition Ladder — P. H. Reed 446
The Genius of Jonathan Gray — A. G. Miller 447
Three Interesting Scales — J. Gerhardt 448
Band and Orchestra Department — J. Gerhardt 449
Orchestra Students — D. Sanderson 449
Music Extension Course — J. Thompson 450
Teachers' Round Table — G. Hamilton 451
Charm of Bach's 15 Part Inventions — W. Lindsay 452
Educational Study Notes — P. H. Peery 453
Stagecraft Brevities — 453
Stagecraft of Pressed and Flat — J. Denny 455
Chamber up Reproduction — H. B. Atherton 456
Organists Etude — 458
The Music of the Mass — A. Hopkins 459
To Play or Not to Play — T. L. Rickelly 461
Organist's Etude — 462
Points and Clear Questions and Answers — H. A. Fry 462
Vocalists Practice Schedule — J. L. Fortune 463
Violinists Etude — R. Ogden 464
Memories of Distinguished Violinists — K. C. Bowen 464
Musical Signs — B. Bruton 465
Violin Questions Answered — B. Dalton 466
Musician's Mirror — H. Heyfield 467
Questions and Answers — W. Gehrkens 470
Voice on Music Worldwide — F. W. Webb 471
Junior Etude — 471
— E. Gest 472

MUSIC

Fascinating Pieces for the Musical Home

Southern Moonlight — E. Leonard 452
Italian Nights — J. F. Cooke 454
In a Moonlit Garden — J. Thompson 455
March of the Dunkin Soldiers — E. Leland 456
Fairy Bells — W. A. Johnson 457
He Was a Hero — F. A. Clark 458
Seed in the Meadows — C. Moerner 458
Indian Doll — E. L. Mueller 460

Master Works

Allegretto from Symphony No. 3 — J. Brahms 461
Moment Musical, Op. 94 No. 6 — F. Schubert 462

Outstanding Vocal and Instrumental Novelties

Dreaming (Vocal) — G. J. Fox 464
Spirit of God (Vocal) — W. H. Neidlinger 467
Valse Gracieuse (Violin & Piano) — E. W. Kern 467
Serenade (Organ) — F. Ferrenat 468
Sojourning Dances No. 3 (Four Hands) — E. Grieg 469

Progressive Music for Orchestra

Violets — C. W. Kern 472

Delightful Pieces for Junior Etude Readers

Arthur Wachter — D. Claflin 474
Long Trip — D. G. Blake 474
Walking Up — C. S. Mallard 475
Sandpipers — M. Erb 475
The Bell Game — C. H. Mowatt 476
Pixie Leaf Clover Waltz — M. Engelman 476

Information for Etude Readers & Advertisers

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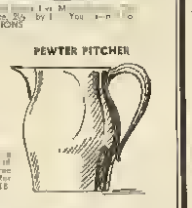

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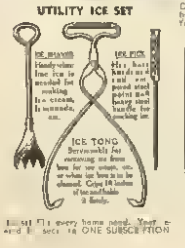

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THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS

Discipline Versus Coddling

ONCE in the Tivoli Gardens of Copenhagen on a bright, sunshiny morning in August, we watched a famous trapeze performer training her four year-old child in tumbling. Her care and persistence would have been a model for any teacher. We were so fascinated that we took a Ciné Kodak moving picture of the scene and have been interested in seeing it many times. That child will go through the same strict discipline every day of its life until that time when it may become a star of the flying bars, an Alfredo Codona, let us say, winning a huge salary nightly under the big top.

The discipline in the training of the circus performer is possibly the strictest of its kind, establishing in a way a kind of peculiar pedagogical model of a species of technic which is very vital to the individual. Even military discipline cannot exceed it because circus training usually commences as soon as the tot is able to stand erect. The reason for its severity is that the slip of a fraction of an inch may endanger the lives of the performer and his associates break up an "act" and scatter him in many directions.

An authoritative writer upon the circus of today, Courtney Ryley Cooper, is fearful that there may be a dearth of fine circus performers in the future, because of the lessening of discipline in this early training. He goes so far as to infer that we must not expect superior performers to come from the United States, because of our protective laws preventing children from appearing in public. He then goes on to tell how children in Europe are trained from babyhood by their parents by families of acrobats or even by mountebanks and that the training is so rigorous that it is next to brutal in its strictness. The child may be petted and loved by the entire circus group but, when it comes to the discipline of its training, it is always held in check by that peculiar tradition coming down through centuries of circus life which has developed a code of morals and general behavior for the circus performer which would put to shame many a school for boys or girls.

Discipline is discipline, whether it be of the sawdust ring, the barracks or the conservatory. Discipline is a hard thing, by the observance of which life becomes easier and more secure. Easy people resent it, but wise people embrace it. We have been passing through a period marked by the desertion of discipline in the home. Discipline has been supplanted by license—license unimagined by our grandparents.

Many people are now proclaiming that the great depression which affected the whole world in the all too recent past, was a necessary remedy for a civilization grown sick by indulgence, indolence and a kind of sans gêne which always invites disaster.

A casual review of the severe rigors of the world of people who live under tents, and who are supposed by many to live lives of great unconventionality and looseness although the exact opposite is the true condition, led us to make comparisons with discipline in general education and particularly in music teaching today. Any experienced teacher realizes that there have been vast changes in the attitude toward discipline in the study of an instrument. Only a few years ago every student, who expected ever to amount to anything more than an ivory scratcher, was put through a drill in technic that was, to say the least, exhaustive. At the present time there is an unquestioned tendency to ignore much of that priceless routine once deemed indispensable. We are strongly of the opinion that art is losing enormously by this desertion of mental and finger discipline. Technic does not come as an accident—it does not grow on trees to fall at the feet of the student. It can be acquired only by real work. Without technic, all art is a sealed temple. Technic is the only key to open this temple.

LACK OF DISCIPLINE COULD PROVE FATAL

Alfred Codona the greatest acrobat of history is one of the few who have ever performed a triple somersault in the air. He has done this twice daily for years. The discipline required to preserve this technic is extraordinary. His late wife, Lillian Leitzel the leading woman acrobat of her time was killed by an accidental fall. She was an accomplished musician and practiced daily on the piano in her private car. She was a marvel of discipline.

Yet we are expecting great results from pilfering little efforts presented with a discipline so soft and absurd that nothing but a ridiculous outcome can possibly ensue.

Whence have come our Liszts, our Rubinsteins, our Hofmanns, our Paderewskis, our Horowitzes, our Lhévinnes, our Gabrilowitsches, our Hutchesons, our Rosenthals and our Rachmaninoffs? Certainly not from the master school of coddling. Far from it! These giants were thorough—as thorough as could be imagined. They were not bred on pap. Moreover, they had teachers who did not spare them in the least, when it came to exacting the best from them. Every day they had to come "up to the mark," or the teacher found out the reason why.

Mr. W. S. B. Mathews and Mr. Theodore Presser, when they were preparing the "Standard Graded Course of Studies," were troubled not so much by what they wanted to include as by what they could not afford to leave out. Finally, it was decided that the only thing to do was to make a collection, or, one might say, a pedagogical vertebrae, of those studies that are absolutely essential for the student—that is, studies without which no self-respecting teacher could think of giving a diploma to a pupil. Then, after this came lists of suggested additional material that every ambitious teacher would aspire to give to worth while pupils. It never was intended that this course, which over a million students have used as the basis of their success, should in any way supplant the vast amount of study material that teaching discipline demands in order to develop a mental and digital technic adequate to encompass the required repertoire of the instrument.

Consider Czerny, for instance. To dismiss the pedagogical Czerny is sheer ignorance and stupidity. We never have met a really great teacher who did not endorse this statement. Leschetizky and Liszt were what might be called Czernyphiles, not merely because they were pupils of the great teacher but also because they saw the immeasurable results to be gained from his amazing materials. But you say, "Czerny published over one thousand works, and many of these are collections of many studies. How can any student attempt to study all of these? It would take a lifetime!" True. However this is no reason for neglecting *Die Schule die Geläufigkeit*, *Die Kunst del Fingerfertigkeit* and the other essential works to be found in the Czerny-Liebling three volumes of *Graded Studies* and in other similar collections.

While Cramer Clements and other technical writers are not so familiar, they contain a wealth of value for discipline at the keyboard. Close your ears to the false prophets who tell you that one can ascend to the heights without technical exercises and scales. The great Isidor Philipp himself the author of invaluable technical material, once said to the writer "Scales are the very ladders by which one overleaps the otherwise unsurmountable walls of pianistic success."

Musicians are not alone responsible for the condition of coddling from which we believe the art is suffering at this moment. The times, despite the reputation for strenuousness, run a serious hazard of going down in educational history as the era of coddling. Either through the indifference of sport mad or bridge-mad parents, who have lost their initiative to the extent that they must be entertained continually by worthless parties or shock-sex movies—or through the soft methods of well meaning but spineless teachers, our children are coddled hopelessly, in a way that is destined to emasculate all genuine education and art, if it is continued. This does not mean that all elementary books and studies should be grim and uninteresting. On the contrary, juvenile books should be as inviting and fascinating as possible. The Etude was the pioneer in advocating illustrated books. But there must be books in addition to this kind, for essential discipline which intelligent educators know is imperative.

A child may not like to go to a dentist, especially when the dentist causes pain but that is no reason for neglecting the child's teeth. In life as in the circus, any process of education which will jeopardize the child's future, by means of sickly discipline, is unjust to the child and is bad pedagogical practice.

WHAT MUSIC DOES

AT THE Music Supervisors National Conference, Thomas H. Briggs, Professor of Education at Teachers College, Columbia University, New York, bravely catalogued many of the things that music may do for mankind. His list is an excellent one, but by no means all comprehensive. Yet any one of the possible accomplishments he puts down would be an adequate reason for making music study a part of the life equipment of any individual. For instance, if music merely "dispels disagreeable moods," it would be one of the greatest boons to mankind.

Only one who has learned how to play an instrument fluently can really appreciate the marvelous effectiveness of music in easing mental distress. No matter how severe the trouble, the concentration required in playing an absorbing piece is such that it is literally impossible to think of disagreeable things. Many times, when confronted by annoying problems which seemed intractable, and unsolvable, your editor has gone to the keyboard for an hour, only to find at the end of the period that the solution was much more readily achieved. There is nothing remarkable about this. All psychologists know that a rested mind encounters difficulties in an entirely different manner from the tired and distressed mind. We all know that our life perplexities always seem less terrible in the morning than at midnight.

Dr Briggs list is one that we could multiply three or four times. He has just touched a few important spots. He said in addressing the music supervisors of the country—

"May I not state in bare outline what it seems to me music does for mankind? All these things I have listed, perhaps others still, music does for some people and may, in varying degrees, do for all. They are so important, so magnificently important, that those of you who serve the high mistress may respect yourselves as apostles of no mean rank. I congratulate you, and I envy you your opportunities to lead myriads of youths into the realms of felicity.

"Music takes us out of our far too routine selves.
Music dispels disagreeable moods
Music furnishes a catharsis for passion
Music induces new sensations and pleasurable moods.
Music reveals unexperienced or unimagined beauty
Music ennobles us by the endowment of rich experiences of sensitive and sensible souls
Music integrates us with others of similar sensitiveness
Music expresses in beautiful form what inarticulate folk have vaguely felt
Music interprets sensations that have been perceived but not understood
Music composes beauty in ways satisfying to an orderly mind
Music sets up dissatisfactions with the ugly or the merely commonplace.
Music substitutes yearnings for loveliness, not merely of one but of all forms of purity and beauty
Music incites to expression through various media.
Music stimulates inventive thought.
Music prepares for and excites a desire for more and higher experiences of a similar kind."

"TRICHTER" PEDAGOGY OR REAL PEDAGOGY

YOU probably never heard of a "Trichter" even though you studied German. "Trichter" is German for "funnel," and Nuremberg there is an old tradition that some students can be taught only by trepanning the scull, inserting a funnel and pouring in the knowledge. Many educational methods are still based on what upon this principle.

Modern education, on the contrary, knows that no education is worth anything whatever if the student does not work for himself. In other words it is possible to teach students by barrel rooms methods but the result will be armies and still more armies of goose-stepping, military puppets. On the other hand the student who eclipses all others in the long run is the student who fires his talent with unextinguishable enthusiasm. In music, this has resulted in a kind of revolution, particularly in the earlier grades, where the imagination of the child is recognized as one of the greatest juvenile assets.

Pedagogues in music are realizing more and more that in the study of an instrument the part played by the teacher is that of a precious catalyst. A catalyst is a chemical which when poured in an infinitesimal amount with other chemicals accelerates the action enormously. So the pupil like the chemicals in a combination, must do the large part of the work but the teacher supplies just that thing which determines the action of the pupil. Let us say that the equation is ninety-eight percent pupil and two percent teacher. The pupil must do the work but the teacher supplies the essential ingredients without which the attainment of success is usually protracted and sometimes impossible. But, the teacher must not be expected to pour in the knowledge funnel wise.

"Prudent those know if a people be well governed
If its laws be good or bad, examine the music it practices"
—Confucius.

Summer Progress in Music Study

By the Distinguished American-Australian Pianist

ERNEST HUTCHESON
Dean, Juilliard School of Music

As Told to R. H. WOLLSTEIN

(Mr Hutcheson taught for many years at the Chautauqua Summer School at Chautauqua, New York, and is therefore excellently versed in the subject)

THE LONG summer vacation can often present a trying problem to piano students. As a general thing our American conservatories and studios follow the academic school year fairly closely which means that the vacation period covers months. Indeed, in those sections of the country where climatic conditions make work impossible during the heat the vacation period can use up an appreciable proportion of the year. When I taught in Baltimore, I remember, we closed on the first of June regularly and did not re-open before the first of October a third of a year during which our pupils were left quite to their own devices.

Now the advanced student who looks forward to professional work, with possibly an audition or a concert in view in the autumn, will know how to look after himself. So will the more mature amateur who studies simply for the sake of pleasuring himself. But by far the largest proportion of our students is made up of normal average youngsters who are neither mature enough nor advanced enough to check up on themselves by strict self criticism and who consequently find themselves going slipshod and slacker as the three or four months of unsupervised practicing advance.

I am sure that every teacher has had the experience of mapping out detailed schedules of summer work in May only to find the minimum performance of the music assigned somewhat under par. I know perfectly well that every student—yes and the professional—has had the experience of truly *meaning* to work every single day only to find the momentum of his good intentions slowing up.

This does not mean that the student is lazy or undersested. Simply it is human nature to work best where there is a direct incentive for working and to slow down when the incentive is removed. Wise teachers will take this inescapable human trait into account. If you are practicing for a lesson or a recital, the results of which may be of immense moment to you you naturally do more intensified work than if you have nothing to look forward to but the repetition of your practice hour tomorrow morning. Human beings are built that way. There is no question of *fault* involved.

Relaxation Not Atrophy

ON THE one hand too much vacation worker bayoc with mental and technical discipline. On the other a fair period of absolute rest is quite necessary for the student. It gives him a fresh outlook, a fresh attack and sends him back to his normal work buoyed and revivified. So the first thing I should advise you about summer work is—take a good rest! I do not advise however that you rest all summer. The best thing to do is to chart your vacation into periods of rest and work and go at both whole heartedly.

It is a great mistake for parents or teachers to assign young music students a regular number of practice hours every day during vacation time. Where the vacation is long a student is entitled to from four to six weeks of doing absolutely nothing. Let him get away from practicing. Let him take a holiday trip to the sea or the woods where there isn't even a piano available! It won't hurt him a bit. In Europe, where work time is longer where there are fewer and year holidays, and where the year's entire vacation period is no more than eight weeks no one dreams of really working over the summer. Perhaps two weeks before the new season begins, one sets about warming up the fingers for action, but that is all—no schedules no new pieces to be learned. But four to six weeks of rest is enough for anybody. And then we in America, have another six or eight week stretch to account for.

I have always found it a bad plan to work a *little*. One should either rest completely or work hard. After the period of rest is over begin your work mildly—unused fingers cannot possibly plunge into top form at once—and add a bit more to each day's stint until you approach the full intensity of mid-season "lesson time" practicing. Then a month before your regular lessons begin, stop again, rest two weeks, and then work two weeks more, so that you may return to the studio both refreshed and prepared. This, I believe, is the ideal way to divide the long vacation. The summer schools follow it you will notice that they always open in July allowing both teachers and students a June rest, and close in August making another rest period possible until mid September.

ERNEST HUTCHESON AT THE KEYBOARD

Millions of Americans have been hearing Mr Hutcheson during the past year as he has been playing the great concertos for piano and orchestra each Sunday evening "over the air" it is affording an invaluable educational moment.

Hours Forever Lost

I DO NOT believe at all in trying to make up lost practicing. If for instance, you set yourself a two-hour-a-day practice stint and miss it one day let those two hours go. Do not try to get back what you have lost by practicing four hours the next day. Because you won't get it back. The value of daily practicing is its *regularity*. Once that regularity has been interfered with it cannot be recalled, and the added hours at the keyboard will simply fatigue you.

As to suggesting definite schedules of summer work I simply don't believe in it. The summer's work time need not be used to cram in new assignments. If the student wishes to learn new material it be speaks a very laudable interest on his part, and he should be given every encouragement and every help. But he should not be made to feel that he must learn new pieces. He will have plenty to do if during his weeks of unsupervised practicing, he brushes up his technic conscientiously reviews familiar material and *works out such problems that have presented especial difficulty during the study year*. Each one knows best where his own weaknesses lie, and the summer is an excellent time for getting rid of them.

I should advise though that an honest quarter of the time for practice be devoted to straight technical work—scales, finger exercises of all sorts, arpeggios. The difficult trips and thirds, and trills that occur in one's pieces may be gone over separately. Technic should come first and above.

Sight Reading Practice

ANOTHER excellent use to which the summer months may be put is the further developing of one's ability to read. There is no reason, except lack of practice, why the reading of musical notation should be more difficult or more unfamiliar than the reading of printed words. Everyone spends part of the day in reading. Even if one does not deliberately sit down with a book one plunges through a newspaper or reads advertisements in street-cars or on posters. Of course, one is not conscious of the fact that looking at a familiar toothpaste advertisement develops one's ability to read words quickly but it does! If all of us spent half as much time looking at notes as we do in reading words we should develop into a most phenomenal nation of sight-readers! So students should devote fifteen to twenty minutes of their working day to the very agreeable business of reading music. Reading music is as much a social accomplishment as it is a part of study.

The greatest mistake that students make is the breaking away from "assignments" and the reading of music that is technically far too difficult for them. The result is discouraging because, since their fingers are not ready to perform the intricacies before them, the work of coordinating eye and brain is slowed up. Music of one's own grade should be read. If possible music should be bought in volumes rather than in single sheets. If one sonata of Mozart is to be studied the whole volume containing them should be bought. Likewise volumes of Bach, of Mendelssohn, of Schumann, of Beethoven should be acquired. Then the student will have plenty of whole some material upon which to practice his reading, and he will be learning in know much good music as well.

Secrets of Facile Reading

THE SECRET of reading is rhythm and time. A new piece should be scanned through so that the student may see just how difficult it looks to him. Then he should set himself a slow tempo in which to read it and let nothing drag him away from that given tempo. He should not hesitate at even for mistakes. It is better to play a wrong note than to break into the time. But it is best of all to choose the time so slowly as to be able to read the piece straight through without mistakes. Once he has tested out the value of this system of reading and learning the student will be amazed at his own progress. Three-quarters of students difficulties grow out of learning errors and then having to set to work on learning them. If the student forces himself to read a piece so slowly and so accurately that he makes no mistakes in it, the piece belongs to him forever. Practicing it will seem like play rather than work, and memorizing it will seem to come of itself.

It is invaluable to read music for fun

(Continued on page 483)

Some Fallacious Theories

By Francesco Berger

I HAVE read somewhere (I forget where and it is immaterial when) to the effect that the personality of a composer is a matter of public concern and that in estimating the value of a composition. However, we must take his personality, so to speak, into account. I hold entirely and unreservedly the opposite view, especially interesting artists both creative and executive. I consider the giving out of details of private life in order to add to, or detract from, our appreciation of his work to be a gross piece of gratuitous impertinence and at best only of effectual use. An artist comes before the world as an art producer and whether he performs his self-imposed task satisfactorily or not is the only legitimate matter for public discussion. Whether he is personally a good man or a bad one is a question quite not a matter between him and his Maker.

I cannot conceive that it matters in the least to you or me to know whether Mendelssohn was in the habit of dropping three lumps of sugar into his coffee or drinking it unsweetened. Nor do I see any advantage in knowing whether a Beethoven or a Meerready or a Dickens used to have his hair cut once a month, or twice a week.

Let us take as an illustration of my theory—the case of Wagner. No one who knows anything about him can possibly love or respect Wagner the man. He had almost every conceivable moral defect but this does not detract from the high education to which we hold much of his music—not should we allow his shortcomings to obtrude themselves where listening to it. Would it be reasonable to abstain from applauding such overtures as "Tannhauser" or "Meistersinger" because he was a political turncoat, or to pretend not to be moved by the *Preislied* in *Die Meistersinger* or the *Liebestod* in *Tristan* because of his undisguised disapproval of Mendelssohn and Meyerbeer? This farring a man's personality to be the part responsible for his work has caused many a biographer to seek for and attribute qualities and motives to a celebrity of which he was perfectly innocent. One cannot believe half the romantic piffle that has been written about Beethoven and Chopin or some of our poets and authors.

Professor Francesco Berger... who has contributed so many valuable writings to THE ETUDE, passed away at London, on April 26th, in his ninety-ninth year. See World of Music columns of this issue.

The Flavor of Tonalities

ANOTHER fallacious theory is to be met with that every piece of music as we now know it was originally conceived by the composer in its existing tonality. The best composers have admittedly recognized that some tonalities have a poetic charm of their own and have in some cases been fortunately able to select a particular one for a particular purpose. No one would like to hear Chopin's *Funeral March* in any other tonality than that of B flat minor with its happy relief into D flat major in the exquisite *Cantabile* section. Equally so do we appreciate the tonality of E (major and minor) as the most appropriate for the appealing eloquence, the pathetic lamentation and prismatic buoyancy of Mendelssohn's "Violin Concerto."

But composers have frequently to submit to the limitations of the instrument or voice for which they write. Snow-capped mountain peaks and fleeting white cloudlets may have suggested B major as the most fitting tonality to the composer of a particular song. But it cannot to be published in that tonality to the publisher's ability to find a high baritone or a hundred possess a high B natural. The song is, of course, transposed to E flat minor, and the composer's intention is lost. Or, if the publisher is an enterprising one, he will transpose it into a lower key, say, C. A violinist transposing a solo in B flat major at the most fitting tonality he could select for depicting the depth of the ocean, the wild Atlantic storms and the harshness of the leading. He may have required the most use of the low F but the limitation of his instrument—which holds no such note—compelled him to publish the piece in the somewhat higher and comparatively banal tonality of C.

What is meant by all this is that a composition is not always to be held responsible for its incongruity between the music and the text. Its lessons of Cleemeleneses may have resulted in a lively tune being presented in a sombre tonality, or of a sombre tune in a lively one. He is as much at the mercy of necessity as controllable conditions are in the composer of a new opera about to be produced. At the first rehearsal the prima donna declares that she objects to the air he has allotted to her part. It does not give her a chance. He must either write her another one or dispense with her services. The poor devil knowing that the success of his opera largely depends upon the success of "melody" complies with her demand and composes something which he well knows is inferior. When the work is produced critics vote with one another in abusing that aria. It is too long, it is too short, it is not in character with the situation, it is badly scored and it is not an all original"—and so forth. "It is entirely the genius of Madame Telle et telle" that saves the work from fiasco—her exquisite vocalization, her intense dramatic action, her lovely voice and her beautiful personality.*

Melody Isolated

ANOTHER mistake which we sometimes meet with is that it is essential that, in recalling a particular tune we always recall its proper harmonies as well—that, in other words, harm ny and melody are so closely associated as to be inseparable. This is not the case. When the average man (the non-professional musician) takes his morning bath he hums a favorite tune or when he takes a country walk he whistles one quite independently of any harmony. He knows Gounod's "Serenade" is a song from *The Star Spangled Banner* and *The Last Rose of Summer* from *Annie Laurie* but he cares not nor has occasion to care for accompaniment of any kind. And it is as possible to construct a sequence of delightful harmonies without any superimposed melody as it is possible to sing or play a tune without any underlying harmony. Then the individual musician is recalling a popular tune with its proper harmony he may have difficulty in arranging it to suit his particular harmony. He may have a "household melody" in mind but he differently harmonized by different composers at different times.

A good deal of what we read about musical matters generally has I end in a way into print without sufficiently widespread experience on the part of the writer. He is often too prone to set up a theory of his own to account for things as they are and then to fish about for examples that shall substantiate that theory. Having found some half dozen such he parades himself on the shoulder and exclaims: "What a good boy am I." This mode of procedure is exactly the opposite of what ought to obtain. Examples should be collected first and then a large generalization as the writer's outlook permits, and from these theories may be evolved which shall meet other cases as well. Let it be borne in mind that the world is not full of exceptions and is not [illegible] rules and to be careful not to accept these as valid facts without many such coincidence.

When the average pianoforte amateur who has struggled for years with Clementi, has murdered Beethoven, has neglected Mendelssohn and has anathematized Liszt because she cannot play him, is suddenly told by friend or teacher that the theory of maintaining F sharp and G flat to be identical sounds is a fallacious one she is apt to think or have a fit of hysterics. When she recovers sufficiently to listen to reason it should be explained to her that the two sounds named differ from one another fundamentally, that each black key on her keyboard represents them both in combination, that in order that there shall be but five of them instead of ten in each octave, matters have been compromised.

The two sounds do not spring from the same source, do not belong to the same tonal family. F sharp is the mediant or the tonality of D major; it is the perfect fifth of B, and the leading note of G. Whereas G flat is the mediant of E flat minor, it is the perfect fifth of C flat, and the leading note of nothing at all. To render it possible for one black key to represent F sharp and G flat, the tuning of both has been slightly altered. F sharp has been slightly lowered, and G flat has been slightly raised, so that the two may amalgamate into one mixed entity.

Repetition Breeds Boredom

IT IS a serious blemish in many an existing composition that it includes more than one repetition of parts of itself. In dance music fifty repeats of the same tune may not be too much but in every other kind of music repeats should be most carefully employed. For, although it may please the vanity of the composer to hear his own music repeated, it is always a open question whether the hearer would not prefer a fresh dish of dinner than being expected to dine off Friday's cold food. Under certain circumstances such as that of confirming a composition "count" it may be permissible even desirable to repeat a phrase [illegible] but to do so more frequently than is [illegible] in rule runs the effect of diminishing.

Let me illustrate this [illegible] with the familiar example [illegible] Schumann's "Fantastic Concerto." It is best and in many respects [illegible] finished work—but there [illegible] tired by what happens in its final movement. When, in this movement we hear the [illegible] time-pulsation of the cello for the first [illegible] we are filled with unexpected delight [illegible] we might be if we encountered a [illegible] made of fresh water in a sun parched [illegible]. When the composer repeats the [illegible] we are still under the same pleasurable impression—though to a already [illegible] satiated degree. But when he [illegible] introduces it a third time [illegible] we listen to it with apathy if not [illegible] the saying "Familiarity breeds contempt."

This amplification of [illegible] by repetition is not confined to music only. It obtains in books, sermons, lectures, letters, in all kinds of human concentration and in all art works.

It is decidedly fallacious theory to imagine that anything of human origin can be infinitely multiplied without loss of attraction or depreciation in value. Wealth, reputation, genius, [illegible] beneficence, courage are all [illegible] Beethoven's [illegible] Shakspere's [illegible] Berkeley's [illegible] music publishers have been?

"Anyone Can Compose"

UNTIL comparatively recently the fallacious theory obtained with musicians generally that every competent soloist was competent to compose. Even at such high class concerts as the Philharmonic Tom, Dick and Harry was occasionally allowed to take charge of the orchestra so that, with the insufficient rehearsal, performances of decidedly inferior quality were not infrequent. The composer of to-day is fortunate in finding a task of conducting restricted to those who show particular aptitude for the purpose. It is generally admitted that a Reiner or a Stokowski, a Toscanini or Willem Mengelberg, a Henry Wood or Landon Ronald [illegible] not grow on every mulberry bush—[illegible] every able conductor expected to be either a composer or a virtuoso.

In looking back over the many years of my life, I am bound to admit there have been occasions when public patience and public usage were at fault, but I do not expect future generations to be free of fallacious theories of some sort than the forefathers were. For, to err is to be human and to amend our ways is a slow process.

SELF TEST QUESTIONS ON MR. BERGER'S ARTICLE

1 What does the tonality of F signify? Of B flat minor?

2 What proof have we that a melody is not indissolubly wedded to its harmony?

3 Explain why D sharp and E flat are not ideally identical tones.

4 In what type of music are a multiplicity of repetitions allowable?

5 List several musical fallacies that are not named in this article.

Is Music a Language?

By Arthur Olaf Andersen

MUSIC [illegible] tale and [illegible] enables [illegible] to express [illegible] it is [illegible] There is [illegible] words in music [illegible] difficult [illegible] telling of words. Also there [illegible] correct sentence formation, phrase [illegible] punctuation. All this [illegible] the actual telling [illegible] I may wonder then, that music is [illegible] language!

The difference between speech and music language is a matter of degree. Words in an effort [illegible] indirectness; music has [illegible] indirectness. Verbal indirectness [illegible] sentiments; music [illegible] impression of sounds [illegible] wanted to utter.

Ex 1

and must be an outer lower. Tonal modifications [illegible] these pitches bending and tuning through them according to syllable stress emphasis and cadence are but indefinite waves, impossible to standardize by exact pitch because of individual variations in pitch rhythm and accent. No two persons, in pronouncing words, give quite the same tonal modifications although a general tendency toward an open syllable or centralization must exist in order to make for intelligibility.

The spoken language is therefore governed only by the laws of cadence rising and falling within a certain range above or below the natural pitch of the voice. With these tonal modulations suggested and properly fixed as to pitch and accent, song results. A song is then, the natural musical word in fetters. In other words song is the setting of words into definite tonal exaggerations. In this way the merging of tone, rhythm and tonal utterance heightens the original impression of the message and presents about it through the musical ear, a more defined mental picture, a finer rhythmic pattern and a teeth more impressive impression than would exist in the spoken sentiment.

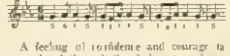
Music then, elevates the listener's mood which affects him as definitely as does a thought conveyed to him in music of the more difficultly understood medium speech.

The easier easiest for the listener to understand is that which coupled with the spoken word, comes to him in the form of song but the folk song is the art song alone but every form of music rendered by means of the vocal cords—anthems, choruses, oratorios, operettas or operas. Through song, music and the spoken word flow along merged in the same stream of expression.

Whether or not, in playing the role, music is a language or merely a vehicle for language it is difficult to say. So let us consider music without words and see if it still seems a language, an utterance of sentiment that reaches the heart or intellect as a necessity for spiritual well being. Does absolute music, that is, wordless music without even a descriptive title, meet with such response and enthusiasm as would make answer to our spiritual begging and give to us a distinct glow of exhilaration or satisfaction? If so, then music is a language of the emotions.

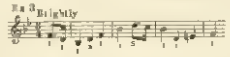
Certain parts of the tonal system, melodically expressed, tend to arouse definite emotions on the part of the listener. For instance the sentimental effect imparted by the second third and fourth degrees of the major scale interwoven in a melodic pattern cannot fail to be noted.

Ex 2 Moderato



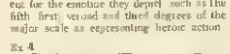
A feeling of confidence and courage is engendered through the declamatory force of the arpeggio form of the tonic triad.

Ex 3 Brightly



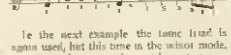
Other groupings of tones may be pointed out for the emotions they depict such as the fifth first, second and third degrees of the major scale as expressing hesitancy fear and mystery.

Ex 4 Stately



In the next example the same triad is again used, but this time in the minor mode, expressing hesitancy fear and mystery.

Ex 5 Moderately

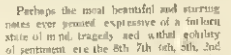


That human feelings expression in terms of sound may be discovered in the following but taken from Tchaikovsky's *Hymn* in which he has made very effective use of the 3rd, 2nd, 7th, 5th and 1st degrees of the scale.

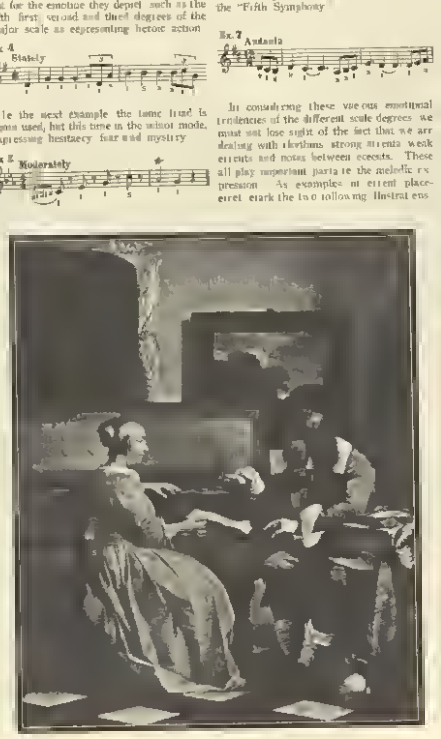
Ex 6 Allegretto ethereando

Perhaps the most beautiful and startling notes ever penned expressive of a uniform state of mind, tragedy and wistful gaiety of sentiment are the 8th, 7th, 6th, 5th, 2nd and 1st degrees of the staff as used by Tchaikovsky in the finale movement of the "Fifth Symphony."

Ex 7 Andante



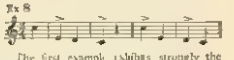
In considering these various emotional tendencies of the different scale degrees we must not lose sight of the fact that we are dealing with rhythms strong accents weak accents and notes between extremes. These all play important parts in the melodic expression. As examples of extent placement clark the two following illustrations.



THE MUSIC LESSON

A Painting by the Great Dutch Master, Metsu

Ex 8

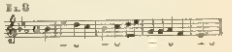


The first example, exhibits strongly the feeling of radiance one close to a musical thought. The second example while making use of exactly the same tones produces a distinct sense of preparation for further enlightening.

Next as in a verbal language, meat be considered the balance of phrase and phrase. Phrases are measured by accents by practically the same system as that used in poetry in which lines feet constitute a verse called the tetrameter. The different varieties of tetrameter are:

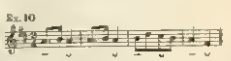
The anapaestic, in which the phrase begins on the off beat of the measure.

Ex 9



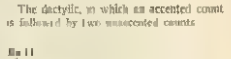
The trochaic in which the phrase begins on the accent.

Ex 10



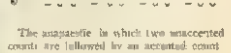
The dactylic, in which an accented count is followed by two unaccented counts.

Ex 11



The anapaestic in which two unaccented counts are followed by an accented count.

Ex 12



If the cadence falls on the weak accent, as in Ex. 10 (the trochaic tetrameter) it produces what is called a feminine ending."

Thus we again discover a distinct parallel between music and the spoken language, and observe that in correct tonal utterances the composer must be as exacting in his sentence formation as is the writer of literature. He must also be as careful of the structural form of his message as is the poet for he must observe definite laws of balance in descriptive passages in the rise in the climax and in the denouement. And always the general content of his composition must reach the listener with the least possible effort on the latter's part.

The sensibilities involved in listening to abstract music are the same as those involved upon in reading or listening to good literature. The sonata, the symphony, the symphonic poem or suite depict all of the human emotions of life as clearly and as forcefully as does any printed word. It it expresses later attributes in all its phases, it reaches deep into our consciousness. If it stirs within us emotions that we cannot explain in spoken words, then we are compelled to admit that music is a method or a style of thought conveyance that fulfils in every sense the requirements of language.

JOHANNES BRAHMS

Portrait by Prof. Ludwig Michalek. Made from a Lay

Playing Duets with Brahms

By MARY WURM

The circular portrait on this page is a copy of a Medal by A. Hartig, struck by the Vienna Mint in commemoration of the Brahms Centennial

IT WAS a lot the luck of many to be asked by the great master himself to play and play his own compositions. This wonderful chance presented itself not once to me. It was in 1894 at Frankfort where I was then staying studying the piano with Madame Clara Schumann and composition with Joachim Raff. I had then also the good fortune during the whole of the two years that I remained Clara Schumann's pupil, to be allowed social intercourse with her own personal friends and all the numerous musical celebrities who visited her.

First of all there was the famed Julius Stockhausen—the singing teacher of so many world renowned artists. Every Sunday for two whole years I was a warmly greeted guest at the Stockhausens from eight o'clock in the morning until ten o'clock in the evening.

After church, at about eleven-thirty every Sunday morning all the pupils of Professor Stockhausen would gather at his house and some favored guests were invited to listen to wonderful performances of classical vocal music sung by his pupils, sometimes he himself also taking part in them.

If there came a celebrated composer visiting Madame Schumann, or the Stockhausens then some works of his would also be performed.

Here it was my very good fortune to be allowed to accompany the songs and choruses. In this way I learned to know hundreds of classical songs and all the most important vocal choral compositions for mixed voices.

In the afternoon we went for long walks together—the Stockhausen family, the celebrities as guests and a few of the pupils. But in the evening only a quite exclusive set of guests were invited to meet the great star musician of that special day and, if in good humor, then Stockhausen himself would sing some of Schumann's *Lieder*. No one who ever heard him could ever forget them. Here again it was my own special privilege to be permitted to accompany him on the piano. But I had to play everything at first sight! You may be sure that I learned how to accompany *Lieder* through that. It was one of these Sunday evenings that I had the joy of "making music with Brahms."

On that morning he had already been present at the performance of some of his choral works; in the afternoon we went for a walk; in the evening a large circle of local prominent people were invited to meet him. Stockhausen proposed the performance of Brahms' vocal "Love Cycle Waltzes Op. 52" (with four hand pianoforte accompaniment). Imagine my amazement and delight when Brahms came up to me asking "Will you play four hands with me? My Love Songs?" in an unassuming and soft voice as if I had been the great composer and he a shy young student!

Inwardly I felt rather faint at heart, for I had never heard nor even seen the music. However outwardly I beamed with delight and jumped up again marking the piano feeling very very proud. Brahms took the bass part and I played the treble part.

Now after all these years I wonder at my audacity, but in those days I felt nothing but joy! The artists who sang were Hanschen von Teutemann (soprano) Jenny Hahn (alto)—Raimund von zur Mühlen (tenor) and Stockhausen himself (baritone-bass).

After the performance of these really delightful vocal waltzes Madame Schumann walked across the room up to me and asked, "Did you know these 'Love Songs' before?"

I "No Madam!"

She (in a very severe tone) "My father (her strict father Friedrich Wieck) would have said "If you are given a piece of music which you have never played before, then take it and go with it into a quiet corner and study the music for an hour. Then dare to play it with a great master!" and left me standing feeling quite small and very ashamed of my poor little self. I felt as if I could do nothing but slink home to my pension crying bitterly.

The next day a little note came from the Schumanns, asking me to sup with them in the evening as Brahms would be with them. I went—like a lamb—but not all the toasting me with champagne could make up for the cold water dirking which I had experienced at the hands of my teacher Madame Clara Schumann. On the morning of the following day she returned me my album into which Brahms had so charmingly written the few bars of music in remembrance of that eventful evening (see the facsimile) And what were Madame Schumann's accompanying words? "You need not feel so proud of it, for this is the way he writes to every young girl!"

Was she jealous, or anxious, or angry that Brahms had not asked her to play with him? I never could understand why she tried to crush her best pupils. I often felt very miserable as her pupil but, in later years and even still, I cannot help admiring her as the most wonderful artist and yet strangely unpedagogical teacher.

JOHANNES BRAHMS

(LAST PICTURE, TAKEN [illegible] 1895)

Destiny and a Brahms Autograph

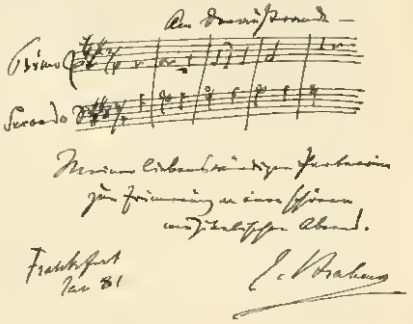
By HENRY S. DRINKER

Mr. Drinker is a leading Philadelphia attorney and music devotee. He is the author of "The Chamber Music of Johannes Brahms" EDITORIAL NOTE

A CONFIRMED and ardent devotee of Brahms I was delighted one day last May to be able to acquire from a Philadelphia dealer an original autograph of his, the subject of the following article. *Am Donau Strande*, one of the "Ladies Lieder Valses" from which it is quoted, is one of our favorites, and had been sung and played but a few days before at our home by a group of our friends. Inquiry disclosed that it had come from the album of Miss Mary Wurm, an English pianist and composer.

From the inscription, at Frankfort, to "my charming little partner" I constructed a scene at the home of Frau Schumann during which Brahms had played the duets with one of her pupils. But my detective work went still further. Finding that Clara

(Continued on page 486)



FACSIMILE OF THE AUTOGRAPH OF BRAHMS

The original is now in the possession of Mr. Henry S. Drinker. See accompanying article

Music's Role in Healing

History Reveals the Curious Use of Music in Therapeutics

By Edward Podolsky

MAN HAS known of the healthful qualities of music for many hundreds of years. The first written evidence of the influence of music upon the human body concerning the oldest of all Egyptian medical papyri dating back almost three thousand years. Homer was aware of the therapeutic efficacy of music for he says that it stopped a hemorrhage of blood. The old Hebrews were also well acquainted with the calmative powers of musical sound, which they used to refresh the soul, tried spirit of Saul.

There are many hundreds of recorded instances in ancient Greek and Roman history in which the healthful qualities of music are strikingly illustrated. Celsus used melodies as a curative procedure in insanity and in this practice he was joined by the greatest of all Roman doctors, Galen. Mercurialis tells us that he was quite successful in remedying fevers by song. Eucilpius cured deafness by the sound of the trumpet. Aulus Gellius is authority for the statement that sciatica was cured by gentle modulations.

As time went on the curative effects of music in certain diseases were more strikingly illustrated. Some five hundred years ago Drs. Brunkmann and Heberland reported cases of St. Vitus dance cured by music. Dr. Desmarais also reported that catalepsy was cured in a like manner. Another physician ascertained its influence in hysterical hypochondriac affections. A French physician, Burette, agreed with the sentiment of others that music was good for sciatica.

Tunes for a Tarantula Bite

IN FACT so widespread was the enthusiasm for music therapy during the seventeenth century that a pretentious work appeared, entitled *Magia Universalis Naturae et Artis* which contained measures of music that were reported to cure persons bitten by a tarantula. This power of music to cure tarantula bites was rigorously affirmed by Drs. Mead in England, Burette in France and Baglivi in Italy. Their explanation of this phenomenon which seems quite reasonable, that music throws the patient into a violent fit of dancing which brings on profuse perspiration and in this way washes out the poison and effects the cure.

Three famous rulers of history were brought back to sanity through the influence of music. The first was King Saul of ancient Israel. The second was Philip V. of Spain who suffered severely from melancholia which early ended in madness. Court physicians tried in vain to help him, and Farinelli, the famous castrato soprano and a favorite of the unhappy monarch, was summoned as a last resort. Being placed in an adjoining room so that to which the unhappy Philip sat brooding in melancholic solitude he sang several favorite melodies. No result was perceptible the first day, but the experiment was repeated new songs were sung and the hours of the audience extended. The king began to show symptoms of reviving attention. He listened ever gradually became absorbed in the ranges to self converts. His interests grew daily, he became discriminating, and his attention being thoroughly aroused, his cure became rapid and permanent.

The third case was that of King George III of England who was also subjected to terrible fits of melancholia. The only solace he received was from music. The king was well aware of the soothing effect on his nerves and would often ask for music when he sensed that one of his spells was coming on.

Scientific Investigation

IT WAS toward the end of the eighteenth century that any serious efforts to evaluate the effects of music on the human body were made. Among the first was De Brocklesby who conducted a series of interesting experiments on a child not two years old, born of musical parents, who was one day remarkable for mirth and good humor upon hearing sprightly airs of music. This gave occasion to the father and Mr. Stanley to try the effects of different measures when they had raised the infant's spirits very high by these means. But as the chromatick and grave strains began, the child grew melancholy and sad, which temper was removed as soon as the pleasanter music was played. Thus, as I am informed, they could, solely by this art raise and allay joy and grief by turns in the infant's mind."

Thousands of practical applications of music therapy were made during the past two centuries. Thus, the Guild of St. Cecilia toward the end of the last century and the beginning of the present organized curative concerts for asylums and hospitals with marvelous results. About the same time De Rechecky a Russian physician of note attended a three year old child who suffered from sleeplessness due to night terrors. He advised the child's mother to play one of Chopin's waltzes and the effect is said to have been immediate and satisfactory.

In 1893 Dr. Ewing Hunter found that soft music successfully reduced high temperatures in several cases of fever the greatest reduction obtained being two degrees from 101 to 99. Dr. Wanner had a few years previously described the results of experiments with music conducted at an insane asylum. The piano was played for half an hour to 1400 insane women. It was found that all responded to rhythmic sounds showed an increase in the pulse rate, either became restless and beat time. With slow music the worst cases were soothed and even sent to sleep. After several experiments it was noted that all showed improvement.

Soothing the Sleepless

DR. HUNTER in 1892 found that music was of great value for pain and insomnia in his hospital wards. After a trial of various instruments he considered the lyre and harp as yielding the best results. In 1899 Dr. Herbert Dixon described how he tested the effects of music on his patients. He found that quick lively music tested those with slow circulation and lowered vitality, whereas soft, comforting music was used against night terrors and delirium.

Dr. Xavier Verner in 1903 proved that music was capable of dispelling fatigue and acting as a stimulus for more work. A greater amount of work was accomplished during the playing of certain types of music than others *allegro staccato* and *militaire* also *largo* and *andante* movements were found to be accompanied by more production in work than the *ritornelle* movement.

Perhaps the first scientific observations on the physiological effects of music on the circulation of the blood which partook of the nature of an experiment in the generally accepted sense of the word were undertaken by the French musician A. E. M. Gentry in his *Essai sur Musique* in which he mentioned the effects of music on the heart and circulation of the blood. I placed, he said, "three fingers of my right hand on the artery of my left arm or some other artery in my whole body and sang to myself an air the tempo of which was in accordance with the action of my pulse. Little time afterward, I sang with great ardor in a different tempo, when I distinctly felt my pulse quickening or slackening its action to accommodate itself by degrees to the tempo of the air.

Quickened and Retarded Pulse

AMONG THE more modern experiments in this particular phase of the influence of musical sounds were Binet and Courtier who in 1895 conducted a series of experiments on the capillary circulation in the hand. They established the fact that purely sensorial excitation produced a marked effect on the rapidity of pulsation. Dissonances produced a greater effect of the same nature and and music made all waves provoked a reduction.

It was found by Hirde and Scalpino in 1918 in more elaborate series of experiments that music exerted some rather favorable effects on the heart. They conducted their experiments in the physiological laboratory of the University of Kansas. The pieces selected were Tchaikowsky's "Death Symphony," characterized by slow, tragic movements, *The Toreador's Song* from "Carmen" and *The National Emblem* a stirring lively march by Sousa.

The "Death Symphony" was found to increase the heart action though it often caused a fall in blood pressure. *The Toreador's Song* from "Carmen" produced a decrease in blood pressure but a decreased action current. *The National Emblem* caused a slower pulse rate somewhat similar to *The Toreador's Song*. It seems that this kind of music has a stimulating effect upon the circulation by increasing the blood pressure and pulse rate while lessening heart current action.

Towards the end of the last century the Italian physiologist Patrizi conducted a series of experiments on the influence of musical stimuli on the circulation of the blood of the brain. A boy named Fasce, aged 13 while acting as an assistant to his employer a woodcutter was severely wounded in the head by a glancing blow of an axe. Through careful treatment he was finally restored to health although the wound, more than three inches in length, still remained. When the wound was finally healed the bones did not fully cover the exposed brain in consequence of which changes in the circulation of the blood in the brain could be detected accurately. The boy himself was docile and intelligent. The points that Patrizi set out to ascertain were first whether the circulation of the blood in general is influenced by music, then whether that of the brain is more or less influenced than that of the body.

Brain Stimulation

AFTER A carefully conducted series of experiments the following facts were ascertained:

1. Under the influence of music the pulse in the arm was elevated in the same proportion as that of the brain.
2. Under the influence of certain melodies the brain circulation expanded, while that of the arm contracted.
3. The effects of music on the circulatory system are direct and not subordinate to the movements of breathing.

Music also exerts a profound effects on the other systems of the body. Binet and Courtier who were among the pioneer investigators in this important field noted the influence of musical stimuli on respiration. The respiratory sounds were studied. In all cases of experiments notated tones of musical and musical exercises possessing no emotional associations were used. These musical stimuli produced no respiratory modifications except an acceleration of from 3 to 3.5 additional respirations per minute. The celebrities varied directly with the intensity of the movements and were favorable for minor mode and discordant melodies.

Musical selections, chiefly songs, arousing emotional associations according to the retrospection of the subjects, exert in their influence according to the [illegible] noted. Sad melodies accelerated respiration by the 2.6 on the average considerably diminished the amplitude and produced irregularities in both acceleration and amplitude of respiration. Gay music such as military marches produced an acceleration of 1.8 and showed less tendency to reduce amplitude.

The evaluation of musical stimuli upon muscular activity was a definite several years ago by Prof. Seashore who has done considerable work along this line. He found that the greatest pressure which could be exerted by the index and finger grip during silence was 4 kg. When the *Liebes Mai tanz* from "Das Rheingold" was played the grip was increased to 4.5 kg. Music also tends to reduce fatigue and consequently increases muscular endurance.

In 1887 Lomard, while making a study of musical influence on the nervous system, observed the reinforcement of knee jerks caused by music. He found that the knee jerks varied distinctly in intensity as the music approached and receded.

Harmony in the Body

FROM THE evidence before us it can be stated that music has a well-defined influence on all the systems of the human body and as this fashion exerts a profound effect on human health. Good music means good health. Dr. Inggersoll several years ago after devoting many years to the study of music and health declared that musical stimuli like all sensorial excitations, determine an increase in the general physiological activities of the body, that musical stimuli in certain well known conditions determine the transient functional reactions in the organism that characterize an emotion and that physiologically functional reactions peculiar to musical emotion do not exist. These are only reactions common to

(Continued on page 480)

The Structure of Music

Counterpoint—The Interweaving of Melodies

By Percy Goetschius, Mus. Doc.

The Eleventh of a Series of Notable Independent Articles by the Renowned Theorist, Dr. Percy Goetschius, for Many Years Head of the Department of Theory at the Institute of Musical Art (Juilliard Foundation) of New York City

OUR WORD "counterpoint" is derived from the Latin *punctus contra punctum* literally "note against note." The term was adopted by early medieval enthusiasts who in the preoccupation of their thoughts abstracted from the prosaic musical practice of the secular world and always devoting much of their time and energy to studious pursuits gave earnest attention to the music of the church.

About one thousand years ago there began to be conducted experiments under this title of a high grade and important, but destined to be of a time directly to the secular and modern era of musical art in which we now reside. Aiming to enrich and widen the scope of the simple though, in their way, appropriate and impressive monotones and chants of the ritual service they conceived the happy idea of harnessing their limited supply of established melodies by adding to them a body to certain of the given one—a body more from sinfulness than from religious impulse. The new melody was thus "generated" out of the given one, by simple setting a new accordant tone to each tone of the latter, note against note.

This was overall contents before the era of the body (chord) system but since these poetics were guided by the same instinct of *harmonic* [illegible] which alone could assure acceptable results, as through their experiments that our modern harmonic system were started upon its course of evolution and development.

It is somewhat rather phenomenal in music history that in this very respect of science seemed to move in the reverse direction. Counterpoint thus preceding harmony, whereas it is now universally conceded that contrapuntal discipline and attainment follow that of harmony that is, a musical counterpoint is merely a higher more advanced grade of harmony. There is a leading this conclusion for since the chords are the source and genesis of all music, the dominion is as absolute in the polyphonic (contrapuntal) as in the homophonic (harmonic) sphere.

Homophony and Polyphony

THE DISTINCTION between these two basic varieties of musical composition is the form of phrase and the poly phonic may be thus defined: in the homophonic (style in which melody) there is only the word chords only one outstanding melodic line and there which all the other tones serve. Thus to accompany and support this melodic exemplified in our church hymns and in the very great majority of vocal and instrumental pieces that you hear (for instance the *Finale* in *F* of Rubinstein, or the "Songs without Words" of Mendelssohn). In the polyphonic style (polyphony) the other hand, there are two or more distinct melodies sounding simultaneously and contrived to agree with each other by virtue of the regulations of counterpoint types of this less common but more elaborate and scholarly style are all the fugues and most of the preludes in Bach's "Well tempered Clavichord." I am tempted to offer a homely illustration of this distinction, though it is perhaps a little far-fetched. The simple melodies two images (1) the stone wall and (2) a row of telegraph poles and wires. The our wall as symbol of the homophonic style, the stones represent the *chords* and these constitute the total contents there is no other *line* (melody) present than that described by the top of the wall—like the lines or arc of our church hymns, sung by the upper most voice, the soprano. (In the "melody" of Rubinstein this line or tune is not at the top, but runs along inside of the chords in the "Songs without Words" it is almost invariably the uppermost line which seems to be its proper place—like the cream in the top of the milk pan.)

In the second one of our two images symbolizing the polyphonic style, the telegraph poles represent the chords, and the 2, 3 or more wires stretched from pole to pole are the lines or melodies. These are separate strands each carrying its particular message, and yet all are held together by the contact with the poles. The latter (the chords) do, by these order surely give direction to the wires and support them and though the poles have no weightier share than this, in the message delivered it is none the less certain that without this direction and support, the wires would trail on the ground in a tangled mess.

Counterpoint a Process, Not a Style

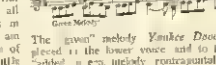
AS AN inducement to accuracy of thought, you must be reminded that the term "counterpoint" refers to a *technical process* and not to a style or composition. The musical term "counterpoint" (fugues pertain to the polyphonic image verse) style while contrapuntal is merely the method, the tools, employed in creating this style. Likewise hymn tunes are not "harmony" but are examples of the homophonic (single melody) style created through the agency of chords. At the same time, even the most punctilious of us are rather inclined to extend the term to include the product as well as the tools and after all, generally speaking, there is no danger of misapprehension.

The Object of Counterpoint

THE TECHNICAL aim of the contrapuntal process is, then to derive or more properly to generate, a new melody out of a given one. It is therefore, essentially a purely mechanical process—the artistic application of a prosaic mathematical operation. And yet if executed in the right way by a mind that is fully sensitive to melodic values and skilled in the manifold devices of contrapuntal technic the result will be thoroughly musical and suitably refined and worthy of fullest recognition.

To make this clear I submit a specimen of counterpoint, applied to an unpromising example of melodic monotony and unsuitedness so can well be found—the first half of our worthy old campaign ditty *Yankee Doodle*.

Ex. 1



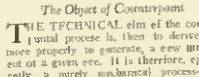
The given melody *Yankee Doodle* is placed in the lower voice and to this is added a new, entirely contrapuntally adjusted tune, generated out of the given one. I have chosen this homespun, "unmelodious" old tune as a good test of what contrapuntal art elicit from the most unpromising specimens, fine fruit is often gathered from scrubby meshpot trees. At all events this dear old homely melody was probably never in better company. Now in order to appreciate just what is gained by this process it is necessary to separate the two melodies and sing *the given one alone*, without reference to the given one.

It must be clearly understood that the above attempt is only one of very many possible solutions, a skillful contrapuntist (akin to crossword and jig saw fanatics) could cyphet out a hundred perhaps many hundred different "new" melodies as accompanies to *Yankee Doodle* (or by utilizing the resources of rhythm modulation pass into other different registers and the general devices of melodic delineation, the number of legitimate more or less acceptable and valuable new melodies that may be thus generated out of any given melody is practically unlimited. Hence the extreme importance of counterpoint to the composer not only as a means of multiplying his thematic resources and increasing his melodic supply but also as the significant technical act of associating independent melodic lines—the interweaving of distinct melodic strands.

The musical term "note against note" need not be construed rigorously, if applied strictly to each separate note of the phrase the result must be absolutely consonant rhythm in the two melodies, therefore in favor of greater freedom and variety (not for mere sake) and only occasionally conform one of the given tones—as was exercised in the foregoing example (see Ex. 5).

In order to emphasize the distinction between the two basic types of composition homophony and polyphony we might insert here an illustration of the purely polyphonic (harmonic) treatment of *Yankee Doodle* with the tune at the top by way of comparison with the polyphonic version in Ex. 1.

Ex. 2



Here there is only one single vital melodic line whereas in Ex. 1 *two* independent melodies are interwoven.

Along this essay is not, and could not be, designed as a lesson, as an exposition of the manifold rules and regulations of contrapuntal technic it is necessary to mention at least the every fundamental conditions of this complex art. First of all, let us record the three absolutely vital requisites of good polyphony:

(1) Perfect melody in each part.
(2) Harmonious agreement of the melodies with each other.
(3) Sufficient independence of each part to insure one association of actually *different* melodies.

(1) The conditions of "perfect melody" are not easy to define offhand. As stated in our sixth article melody is a most mysterious agent whose grades of genuineness and excellence depend upon many intellectual factors. But melody possesses sufficient obvious traits to enable every musically minded person to discriminate and detect its quality, the majority of musicians will agree inasmuch that such and such a melody is good, or bad, or indifferent. That it does, or does not, reveal those qualities of smoothness, interest and naturalness which distinguish the "good melodies from the poor ones. And it is self evident that no amount of contrapuntal acuteness can disguise or excuse feeble or awkward melodic movements in any of the interlocking melodic lines.

(2) It goes without saying that the separate melodies must harmonize with each other else we should have, instead of a congenial unanimous community a rabble of discordant elements. And this is the chief concern of the contrapuntal and the source of all his "rules."

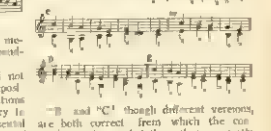
(3) Unless the melodies differ sufficiently to identify themselves severally we have missed the point completely, mere duplication is not actual multiplication. A person cannot establish a partnership with his own self, even twins should be distinguishable.

As stated, the most important technical requirement is that of harmonious union and that is precisely the puncture at which learn any rules so inevitably fete the ruin of artistic operations. From this primitive point of view the problem assumes a simple aspect and reveals a code of "laws" which are easy to grasp and to apply. These rules relate, fundamentally, to two-voice counterpoint.

Rules of Two Voice Counterpoint

THE MOST harmonious intervals in vogue in the primary chord formations, are the *third*, the *sixth* and the octave (or unison). These, therefore, are the intervals employed in all the basic adjustments of "note against note." They are the staple intervals of polyphony. Their application may be thus roughly illustrated. "A" being the given melody [illegible] this melody with ee added voice below, "C" other correct versions and "D" and "E" faulty versions.

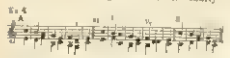
Ex. 3



"B" and "C" though different versions, are both correct from which the conclusion is drawn that these three perfectly good intervals (3, 6, 8) may be interchanged in many ways, with varying melodic results, and it is precisely this interchange which constitutes the chief problem of the contrapuntist. He may always depend upon the validity of one or the other of his 3, 6 and 8, but the question he must ponder is *when* to use 3, *when* to use 6, or when to use 8. The answer to this choice between the three "good" intervals is referred directly to the basic law of perfect melody and independence of the voices. "D" is faulty notwithstanding the good quality of the intervals because the added melody (lower voice) is too jerky and involves incorrect chord conditions. "E" is faulty since the two parts move so parallel that the added one is but little more than a duplication of the given part, and consequently not independent.

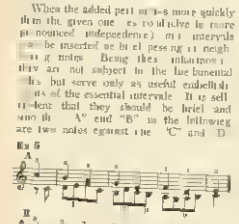
But besides these three simple intervals there are a few slightly less euphonious ones that, for the sake of greater freedom and increased possibilities may be used namely an occasional single perfect fifth may alternate with the "go d" intervals also any interval contained in the dominant seventh (or ninth) chord. The interval to be most carefully shunned is the perfect fourth on a full best, or when in any degree prominent For example in the following "A" is acceptable and "B" faulty

Ex 4



When the added part moves more quickly than the given one as would be more pronounced independence) such intervals may be inserted as bri el passing or neighboring notes Being thus intermediary and not subject to the fundamental rules but serve only as useful embellishments of the essential intervals It is self evident that they should be brief and smooth "A" and "B" in the following are two notes against the "C" and "D"

Ex 5



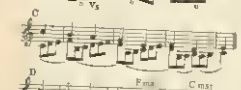
are three sixth [illegible] notes against one

Note that versions A and D are based upon the same essential intervals used at Ex. 3 P Version B differs from these at only in Version "C" depends chiefly upon the regular sequential formations of the added voice—an excellent device Version D" and "E introduce changes of key

These examples represent, intentionally, the simplest most obvious solutions. Very many others are possible of course and it may be necessary to remind those of our readers who look for particularly elaborate, thinking or "tricky" solutions here that I am addressing myself to the average music lover not to the fastidious expert.

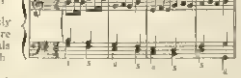
Now review Ex 1, and verify the application thereto made of new contrapuntal regulations. And to this it will prove illuminating to add some specimens of the contrapuntal methods of that great of polyphony Bach ("A," Vol I "Well Tempered Clavichord," B" Vol II)

Ex 6



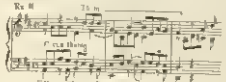
As already stated all the principles of contrapuntal practice are embodied in two voice structure and while these notes are identified with the polyphonic style they may be, and very often are employed in purely homophonic settings For while the latter style is distinguished by the evidence of only one essential melody, placed naturally at the top it is impossible to overlook the presence of at least one other melodic line, line, represented most commonly by the lines-voice, and defined, inescapably by contrapuntal conditions Thus for a random example in the *Finale* of Beethoven's "Sonata, Op. 79" it is clear that having conceived the upper melody so strongly time he fixed the bass part in contrapuntal agreement with the former

Ex 7



Although we have seen that the associated independent melodies usually preserve the entire apparatus of counterpoint it is true that the more complex and smoothly flowing seem to demand at least three and often four or more such simultaneous or interwoven melodic lines But the moment we advance beyond the two voices, we enter a realm of tone association where the influence and domination of the *chords* are unmistakably and inevitably asserted Even without sufficiently obvious and frequent chord nodes (accompanied bodies) the most vital requirement—harmonic unity—must almost certainly be sacrificed. The best we can do in 3 or 4 voice counterpoint is to impart as much independent individuality as possible to each separate melodic line (by means of rhythmic and melodic contrast, or by thematic authority) while adjusting the whole to the essential chord basis One illustration, from Bach's Vol. II *Fugue in D* will suffice

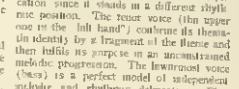
Ex 8



This is an unexcelled specimen of masterly four part polyphony such as few Bach or Bach could create The total effect is such as unmistakably the singularly clean and normal chord progression within which the equally clear concept of *four* interwoven melodies each one a complete and perfect tone line by itself is fully asserted—play each one separately The "given melody" or theme of the whole fugue is intonated by the alto voice (the lower one in the "right hand") and this imparts unchallenged in validity to that voice the same thematic melody follows in the uppermost part (soprano) thus vesting equal authority in this part even though it is similar to the alto, it is not mere duplication since it stands in a different rhythmic position. The tenor voice (the upper one in the left hand") combines its thematic identity by a fragment of the theme and then fulfils its purpose in an unconstrained melodic progression. The lowermost voice (bass) is a perfect model of independent melodic and rhythmic delineation. Play the whole fugue The excerpt appears in measures 14-16

Noteworthy Examples of Polyphony

CLASSIC literature of every type teems with specimens of fine counterpoint of which a few remarkably ones are here recorded



(Continued on page 486)

How To Improve Octaves

By Stella Whitson-Holmes

MANY otherwise proficient pianists still lack the achievement of clear clean octaves Others may accomplish them performance but become complainingly exhausted by the time a few measures are finished.

In endeavoring a fault the first step is to discover its cause. Now faulty octaves usually have one of two sources First I tell the trouble may be in the hand which may be too small, may have too short fingers or may be too tightly bound. The second cause—and this is the more general one—is that the player has not taught himself to endure whatever stiffness or contraction is necessary in octave playing It is a fact that the hand cannot be so relaxed in playing octaves as in scale passages or even arpeggios and so the pianist must train his hand and use mind to minimize tensions and yet to endure what must exist.

However this problem may be attacked it must be done with both great slowness and patience. Many good hours may be lost if the player becomes encouraged to speed up his work before he is really ready to do so In fact should he achieve good playing of octaves, it will be necessary to take them at various times at slow tempo lest they deteriorate from constant rapid practice One must keep the attitude that he is "practicing octaves," even in his better performance, lest he become mentally slack over the belief that he has completely achieved them.

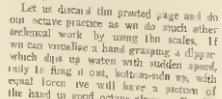
Taking Risks

OCTAVE PLAYING involves certain risks that the teacher of young pupils may well be discreet in the selection of pieces and studies where octaves are found. A small, undeveloped hand may be spoiled for many years for chord and octave playing if these are introduced too early or in too large doses. A small hand—of adult or child—will do well at the beginning to practice only sound octaves rather than entire passages or pages of them For the small hand will need to stretch to play them more than the large hand—developed hand, and will weary more easily

In either case the problem is mainly one of endurance Much of slow patient practice will be needed, for rapid playing when undertaken too soon means immediate stiffening of the hand and arm muscles.

Let us discuss this practice page and do our octave practice as we do such other technical work by using the scales. If we can visualize a hand grasping a clipper which dips up water with sudden speed, only to fling it out, half-sprinkling us, with equal force we will have a picture of the hand in good octave-playing By this we meant that the hand swoops upward in striking accented notes, downward for unaccented notes

Ex. 1

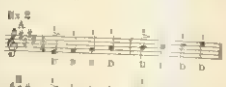


U = up motion of the hand.
D = down motion of the hand.

In swooping upward on the accented note, the hand flies upward and the wrist downward. In playing the unaccented beats, the wrist is upward and the hand hangs downward from it with this motion slightly increased at each note. This action tends to relieve the monotony of many consecutive octaves produces a clear accent and rests the hand and arm by keeping the mind clean

Let us take first the problem of poor or weak tones The problem is making both tones of the octave clear, simplified if each tone is established separately For example let us take the descending scale of E Major Instead of crashing haphazardly through it in octaves to commence with, we shall take the thumb and exercise it alone using the action described above, we will practice very slowly being careful that the thumb has moved in each tone before time to strike This new tone benefit to be derived from this practice is that the arm also, that the hand kept perfectly relaxed.

Ex 2



With this can be will the then try the same scale [illegible] with the fifth finger only but always [illegible] the finger slips without effort or strain to the next key [illegible] the time it strikes These two [illegible] phases of need of both [illegible] are given below and this will help ear to [illegible] as [illegible] they are of equal strength and [illegible] when taken together After both have been practiced a few times, [illegible] will be to alternate the [illegible] listening keenly to see that the [illegible] are accomplished on equal [illegible]

Having attended to eliminating tone problems, we are now ready for the problem of endurance Since the hand must achieve its widest possible extension, it is incumbent that all necessary stiffness be eliminated. Slow practice here comes partially to this rescue [illegible] slow practice is not always enough [illegible] actual—playing that is not [illegible] Some other practice may be needed a gradual spin like so that the hand [illegible] the hand stretch out muscle of preparation A good ordinary study to "measure" the relaxe from forty to finger sinking down upon it in a relaxed but poised strain Now lift the hand slowly to the top of the keys being careful not to stiffen it in the least Top inward on the thumb and, with this stretched and poised position, play the note for the thumb only Greater judgment than ever will be needed, to keep out all undue stiffening while the hand [illegible] stretched, and, at the slightest tensions or trembling to let the hand sink back on the keys to lap to rest When rested try measuring again with the same care as to relaxed on, and, lifting the hand to the key-tops up outward and play the scale slowly with the fifth finger

When this latter exercise can be successfully performed then work up gradually toward the norm difficulty To do

(Continued on page 498)

Scottish Song Stories

By Belle C. Critchett

BONNY SCOTLAND with her moors and lochs heather-clad hills, lochs and glens and her romantic history is always furnished a wealth of material to poets and artists as evidenced in the works of Burns and Scott, Barrie MacLaren and other Scottish writers

With such a background it is small wonder that her ballads are loved the world over Although these songs are dear to the heart of every Scotsman, one does not have to be Scotch to enjoy the stirring lines of *The Cottage Is our Castle O* the warlike Ballad *Bonnie Dundee* the humorous notes of *Jock Hunter* and *Bonnie Doon* the tender protecting lines of *O Bell Thou art the Could Blast* the rich melody in *Afton Water* or the poetic terms of *Scots Wha Hae* or *Flow Red* These ballads have an appeal I then own that goes straight to the heart. No one knew this better than Burns himself who wrote so many of them.

An On the Air Demand

SINCE THERE HAS been such a demand for radio musical programs the old songs have proved a popular [illegible] Among them none are more [illegible] called the tender quaint, [illegible] pathetic ballads of "Auld Scotia" A recent story about a few of them may be interesting

[illegible] and biographical data now [illegible] representative songs would fill a [illegible] We are indebted to "Gems of Scottish Song" published in 1894 by Oliver Ditson Company for some of the information Of those contributing to this collection are the greatest of romancers Sir Walter Scott the "Ettrick Shepherd" James Hogg and Lady Nairne, (Mrs. Oliphant) Robert Tannahill Allan Cunningham and many others.

Let us begin with the ever popular *Bluebells of Scotland* with its rather tragic ending For as O My Heart would break if my Highland lad were slain. The first and third verses were written by Mrs Grant of Laggan (1755-1838) The second and fourth verses are by an unknown writer Mrs Grant wrote the verses to be sung at the departure in 1789 of the Marquis of Huntley with his regiment to the Continent.

The Best Beloved

NO SCOTCH PROGRAM would be complete without the beloved Annie Laurie which, according to Mr Robert Chambers was written by a Mr Douglas of Finland in praise of one of the four daughters of Sir Robert Laurie, first Earl of Maxwelton It is probable that the song was composed about the beginning of the eighteenth century Modern singers sometimes detract from the beauty of the song, by giving the English pronunciation to its ending which should always be sung "I'd lay me down and die," not "I'd lay me down and die." Maxwelton should be accented on the first syllable

Another favorite, the lovely *Afton Water* is forever associated, through the exquisite lyric with the memory of the poet's High land Mary A melody not unworthy of the writer was composed for three stanzas as the tenderness spirit of sympathy by Alexander Hume This old tune is by far the prettiest, having more sweetness and variety than those commonly sung The scene of this song is Glen Afton near Tarbolton. Afton Water is a small stream in Ayrshire on the banks of which stands Afton Lodge. Burns's biographers disagree regarding the one to whom this song was dedicated.

My mother's favorite Scotch ballad was *Bonnie Doon* which for tenderness and for beauty of harmony, is unsurpassed. The charming air was composed by James Miller an amateur musician of Edinburgh, who was asked to harmonizing the accompaniment by Stephen Clark, the organist Peggy Kennedy of Dalgarrock giving inspiration to her lamentations was at seventeen years of age reputedly deemed by her false lover McDonald of Lochiel. She was the daughter and heiress of a considerably landed proprietor in Carrick, and was the queen of a baronet The song pictures Peggy standing by the *Banks o' Doon* and grieving for her lover who died prematurely of a broken heart

And 'Bobbie' Songs

NO BURNS ANNIVERSARY program is complete without the famous "Edinboro Town." This is an old song supposed to have been written by Tom D'Urfey about the close of the seventeenth century and entitled, *Twas With a Darling of Edinburgh Town.* The old tune is to be found in Oswald's collection The present form so popular was composed by James Hook father of Theodore Hook The words commonly used are from John Sons Museum Volume I 1787 In singing the word "town" should be pronounced "toon."

About the popular song *Loch Lomond* it is stated that Lady Scott and her husband, Sir John Scott picked up both words and air from a poor little boy in Edinburgh Lock Lomond, the largest lake in Scotland, fifteen miles Northwest from Glasgow is twenty four miles long. It lies between Dumbartonshire on the west and the counties of Perth and Stirling on the east The lake contains a number of islands. It discharges its surplus waters into the firth of Clyde, by the river Leven. Lock Lomond is celebrated for the grandeur of its scenery It is surrounded by high and rugged mountains toward the north Ben Lomond being conspicuous on the east. Rob Roy's Cave or Cave of the Rock, in the base of Ben Lomond, on the banks of the lake, is renowned as being the hiding-place of that famous free-booter and in earlier times Robert Bruce found a secure shelter in the same locality

A Scotch Irish Favorite

ROBIN ADAIR appearing in most Scottish collections is of Irish origin of which fact Burns said he was unaware. He wrote verses for the melody which already had ten or three sets of words All characters connected with the modern version of this song flourished between the years of 1749 and 1811

As to the personality of Robin Adair there are the following statements "That he was a young surgeon from Dublin, a descendant of Archibald Adam bishop of Lismore and Waterford that he was a member of the Irish parliament early in the 18th century that he was a surgeon of Chelsea Hospital, under George III

The popular verses for the melody are said by one authority to have been written by Lady Caroline Keppel under peculiar circumstances. The story follows "Lady Caroline was in an overturned carriage the accident was witnessed by Robin Adair a young surgeon from Dublin, who had come to England to enhance his fortune, and his timely assistance led to the acquaintance of the fair lady and finally to their mutual love Lady Caroline was separated from her lover for a time, and during the separation she wrote the song to the old air *I love Adam* Robin Adair and she were eventually married" Another set of words of inferior sort and sentiment nature, were written according to J Kynaston Edwards by St. Leger

THE CAMERONS ARE COMIN'

Old Friends Best

AULD LANG SYNE. An exceedingly old song by the same both the words and the melody of which were entirely different from those the genius of Burns has rendered immortal was familiar generations before he birth all over Scotland.

To quote at length from a writer in "Gems of Scottish Song" "To Thomson Burns wrote, The air is but mediocre, but the song of itself—the song of the olden times, and which has never been in print, nor even in manuscript until I took it down from an old man's singing—is enough to recommend any air

These are strong words, but there can be no doubt that, save in a line or two we own the words to no other than "Minstrel Burns. The tune pronounced inadequate" by him is not the one in this collection, but is an old Lowland melody known as *I ken'd a Lad at Michaelmas*

Auld Lang Syne is ever popular as a closing number on many programs Sometimes it is sung by the audience joining hands, standing in a circle

Scots Wha Hae Wi' Wallace Bled is also called *Bruce's Address to His Army* There are many versions of this song but the one having Burns's endorsement is in the collection by Oliver Ditson Company

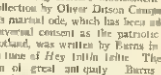
This martial ode, which has been adopted by universal consent as the patriotic song of Scotland, was written by Burns in 1793 to the tune of *Hey Tuttie Taitie* The tune is one of great antiquity Burns says "There is a tradition that the air of *Hey tuttie taitie* was Robert Bruce's march at the battle of Bannockburn. This thought warmed me to a pitch of enthusiasm on the theme of liberty and independence, which I threw into a kind of Scottish ode, that one might suppose to be the royal Scot's address to his heroic followers on that eventful morning So may God every defend the cause of liberty and truth as He did that day"

Staccato Sixths

By Gladys M. Stein

When some pupils begin playing staccato sixths on octave they often strike the keys with a downward stroke instead of preparing the fingers on the keys first and then bouncing off

To cure the habit the pupil should hold his fingers on the keys while he counts two, playing and turning his hand upward



at the wrist on count three. Let him keep the hand in this position for the fourth count and then start over again on count one.

(A) hand in position (B) play,
(C) hand turned upward.

Better tone and fewer wrong notes are the results of this kind of slow practice.

Making Music Teaching Opportunities

By E. Jensen

I AM AN organist and my husband was out of a job. We had been married for just a short while. I had been a high school teacher but I soon found no positions were open the first of the year. Suddenly I thought of my accordion and my musical [illegible]. In music I decided to start a class. I had considerable training on the piano and near work, too.

I began by calling on the president of the church ladies' society and explained matters to her. She obligingly gave me a list of parents. I telephoned some of these and called on others whom I could not get by telephone. Thus I secured ten students in a week. I went to their homes to give the lessons as I did not have a piano of my own. In the meantime a well-meaning lady in a nearby town wanted her son to have lessons, and since she did not have a car to take him to a teacher accordingly offered to help me organize a class in that town and use her piano and one room once a week. In exchange for this I was to give her boy lessons free. I soon had a good-sized class there which I visited once a week.

My problem of obtaining books was solved by writing to my publisher and availing myself of their "on sale" offer by which I could get music on approval. I used "Music Play for Every Day" for the first graders to learn with as I found it appealed to all children as well as to the mothers. For the other grades I chose "Happy Days in Music Play" "Souvenirs of the Masters" and some of Mathews' books.

Soon I learned where I could obtain a very good Estey piano the arrangement being that, if I would pay for tuning and repairs on it they would lend it to me. I did this and had the children come to my home for their lessons. I met a young man who was relief teacher in the grade school and I learned that he had four daughters whom he wanted to take lessons. But he could not afford it. I told him if he would take a check or every grade in the entire school to help me obtain new pupils I would teach one of his daughters free. He did. He learned how many were taking lessons, how many had pianos and were not taking lessons and how many wished to change. He gave me the names of the parents. I called on them or telephoned them and obtained many new students. I now have a large class and it certainly keeps me busy.

Women's church organ teachers are always glad to have some musical members go out at their meetings. I called on these people and arranged to have my pupils play at these affairs on inexpensive means of advertising. The Woman's Club was glad to have some special music numbers in this town's hall can be rented for about five dollars for recitals and people flock in three. I have been giving lessons since January, and my students have taken part in three recitals. Even those in the first grade of music have made a public appearance and have been well received.

As an award for getting good lessons and completing their grade in a reasonable length of time, I offer a pin with musical emblems. These may be purchased at a music house. Each grade has a different pin and great is the rejoicing of every child as he wins his pin.

THE ETUDE is very helpful for first grade as well as for advanced students. I had several copies of it on hand so I sent several hints with different pupils from which they might learn selections. I also sent the coupons mailed me by the publishers and they received many subscriptions to this magazine.

A radio station being nearby I now and then arrange for a short recital "over the air." It thrills the children and pleases the parents. Above all I try to be pleasant at all times. Business is fine. The peaceful feeling is leaving me. I wish others good luck.

A Musical Tea

By Opal W. Linton

ONE teacher has made a success teaching the shy self-conscious pupil. Instead of the usual recital which gives the self-conscious one stage fright, she announced that she would give a "Musical Tea."

She told them that they were to invite their parents and friends and that they were to furnish the musical program by playing the very best they knew how. Also she said she would furnish simple refreshments for all. When the day of the Tea arrived, every child had his piece ready more than anxious to furnish his bit to the gain occasion.

After the musical program was over she had a contest for the children and a prize for the winner (a framed picture of Chopin, which was made from the cover of THE ETUDE for April 1928).

The contest she used was as follows

QUESTIONS

1. Where is the earth?
2. What is an old man's frieze?
3. What do the weary use?
4. What is a useful article to a rock?
5. What is found in most trenches?
6. What musical term is part of a fish?
7. What is an important part of a letter?
8. What title is reserved by all military men?
9. What do all public speakers do sometimes?
10. What am you before you are of age?
11. What is the most popular style of music written?
12. What lacks the stable after the horse is gone?
13. The one who guesses the most answers?

ANSWERS

1. In space. 2. Staff. 3. Rest. 4. Measure. 5. Bars. 6. Scales. 7. Signature. 8. Major. 9. Repeat. 10. Minor. 11. Hymns. 12. Key. 13. Beats.

"There are compositions I have played hundreds of times and it seems to me that I know them thoroughly, that I have explored every meaning every aspect every mood and yet again suddenly I discover something new something I had never imagined before. This garden of surprises is the very beauty of art for one never knows what new aspect will be revealed to the soul"—Fritz Kreisler.

RECORDS AND RADIO

By Peter Hugh Reed

A WORD of trifle should be paid to the broadcasts of the Boston Symphony Orchestra which came to us this past winter and spring over an NBC nationwide hook-up on Saturday nights. Some of the most educating symphonic programs ever put on the air were presented by Serge Koussevitzky the brilliant and versatile conductor of the Boston band. Originally twelve broadcasts were planned but, due to the universal acclamation of the series they were extended. It is heartening to hear of the wide response that symphonic programs are having over the radio and likewise heartening to know that many people who never heard a symphony orchestra prior to the advent of the radio are growing to know and appreciate its poignant and vivid tonal language. But this is as it should be for the wonder of the modern symphony orchestra cannot be overestimated. Someone once said that the language of music was that of all life for it is by turns poet, painter and dramatist. In the past decade the symphony orchestra has established itself as one of the most popular media for the interpretation of the best in music. Koussevitzky via the radio played many unhackneyed works. Some of these had never been heard previously on the air. Strange to say however several have been available in first-rate recordings for some time past. Among these were five of the symphonies of Jean Sibelius the "Suite in F" by Roussel, "Don Quixote," by Richard Strauss and the "Symphony on a Mountain Air" by d'Indy. If any of my readers have failed to hear these recorded works to date I suggest that they do so. They are all worthy additions to a recorded-music library.

Beethoven Septet

A SPLENDIDLY performed recording of Beethoven's "Septet in E flat major Opus 20," comes to us on Columbia album 180. It is played by a group of excellent musicians headed by Jens Lener the leader of the Lener String Quartet. This most genial and spontaneous work is all too seldom played nowadays due to the difficulty undoubtedly of assembling its unusual group of instruments. It calls for a violin, a viola, a cello, a string bass, a bassoon, a clarinet and a French horn.

In Beethoven's lifetime the septet was more frequently played and was considered one of the most popular and widely appreciated of his chamber works. "Among all the works which Beethoven wrote before 1800, says Paul J. Bricker in his book on the composer, "scarcely one is so filled with the gay courage the pride of life that expressed his youth as this number." For this reason, as well as for its musical merits, the septet deserves to be included in every representative library of records. Columbia is to be commended for giving us this recording.

There is a subtlety to Haydn, a masculinity to his inspirational expression, that we do not find again until we reach Beethoven. This fact strikes us forcibly as we listen to his Symphony in C major" the first of the so-called London Series written for the Salomon Concerts in 1791. There is not the depth of the later Beethoven in this work but there is some of the same splendid qualities that we associate with his early symphonies some of the "gay courage and pride of life" that Bekerr notes in his septet. Haydn probably never dreamed of his symphonies being played with the effectiveness of a modern symphony orchestra for the London orchestra numbered less than forty members in his day. A first rate recording of this work comes to us on Victor album M 140. It is played by the leading London orchestra of today under the direction of Hans Weisbach who superintendes fully its Teutonic origin.

Interpreting Brahms "Third"

BRAHMS "Symphony No. 3" is perhaps the least understood and appreciated of the famous "Four." To some people it seems unpoetical with its heroic first and last movements and its lyrical middle sections that seem almost like impromptus. The reason for this is, perhaps, simple, however if we accept the belief that Brahms wrote the inner movements first to accompany a stage circus of Goethe's "Faust."

Mengelberg in an intensely sympathetic performance of the symphony recently issued on Columbia 181 overstresses the opening of the first movement, and, like many other conductors, fails to realize the contrast that Brahms added to his marking of *allegro*. The Boston conductor has been accused of indulging in over-emphasis a fault which he has left grew out of a long and appreciative regard of various musical phrases. A recording of Brahms "Third" was both needed, as the existent one is neither as satisfactory nor as interpretative as a recording.

"The Creations of the World" ballet music by Darius Milhaud contemporary French composer comes to us on a recording on Columbia disc 68041 and 69050. This ballet, the choreography of which is said to be based on African folklore, alternates between moods of [illegible] sentimentality and quasi jazz. Divorced from the stage action the music loses much of its [illegible] and impressive. The recording and the performance on the other hand are excellent.

Mozart's Quiet Grace

ON VICTOR disc 11467 we encounter "*Ballet Music*" from Mozart's "Idomeneo" and an "*Andante*" by him for flute and orchestra. Although this early Mozartean ballet music from an unsuccessful opera is delightful in its melodic grace and spirit, it is the lovely adagio that will engage our attention most in this disc here is a poetic discourse of tranquillity and gracious qualities almost ethereal in its calm tonal purity. Certainly the composers of the eighteenth century knew the potentialities of the flute and likewise how to write convincing melodies for that instrument.

Speaking of realistic recordings, Columbia have given us recently two discs which reproduce the piano and the organ respectively in an absolutely heavenly manner. The discs to which we refer are Ignaz Friedman's performance of Liszt's *Hungarian Rhapsody No. 2* (record No. 50346D) and G. D. Cunningham's performance of Liszt's Organ Fantasy and Fugue on B A C H" (record No. 50347D). Friedman gives a gossamery poetic reading of an old favorite and Cunningham proves that a showily effective piece even though a questionable tribute to a great composer

(Continued on page 498)

The Genius of Jessie L. Gaynor

An Intimate Picture of a Remarkable Figure in American Musical Education

BY HER COMPOSER DAUGHTER

DOROTHY GAYNOR BLAKE

[illegible] widespread is the interest in the [illegible] compositions of Mrs. Jessie L. [illegible]—particularly her poems and songs [illegible] that we are very glad indeed to present the following article by her [illegible] daughter.

Jessie Lynch Gaynor was born at St. [illegible] on February 17th 1864. She [illegible] of J. Fenimore Cooper, the [illegible] novelist. Among her teachers [illegible] Louis Maas, A. J. Goodrich, Adolf [illegible] and Calvin B. Cady. Her general [illegible] was secured at Pratt Institute, [illegible] Institute. For a time she taught [illegible] and in Nashville. She had an [illegible] knowledge of the child taste in [illegible] and has given her compositions a [illegible] in the juvenile literature of the [illegible]

—Editor's Note.

OH DOROTHY!" came her voice from the next room—a sweet and [illegible] vibrant voice, but obviously with a [illegible] pitiest in it—"Do you like that? [illegible] to your taste?" And I slightly disturbed, yet[illegible] impatient of guidance, [illegible] What's the matter with it? [illegible] wanted.

"You've doubled your third!" she called. "Yes" (anticipating my dark thought) "Another rule but remember little we [illegible] all kind mistakes because they [illegible] right just because they are wrong by [illegible] Look. You see, thirds are so sensitive [illegible] only one for a whole keyboard [illegible] and fifths. They need to be used [illegible] I bet you shudder at the thick [illegible] what you just played? No [illegible] it—but you should know! [illegible] through the doorway she [illegible] It's all really just a matter of [illegible] music—and taste is simply [illegible] in proper places!"

[illegible] I remember that and many [illegible] conversations—the sudden [illegible] lessons of hers which came half [illegible] stays with a ring of sound [illegible] sense that illuminated [illegible] point and left it indelibly [illegible] mind.

[illegible] how much psychology she [illegible] teaching. She studied it [illegible] she did yet, in her [illegible] never felt anything was said [illegible] there it motive. She had [illegible] enthusiasm way of [illegible] explaining that everyth[illegible] happening just to the group [illegible] the very first time. Did [illegible] respond to what seems fresh [illegible] Too late too the dell manoeuvers [illegible] though delicate suggest on the [illegible] our eyes lead us to do our own [illegible] analyzing and criticizing was [illegible] the "unfolding" pedagogy of today.

Let them Ask First

"LET YOUR children alone Dorothy!" she would say. (And what a fascinating grandmother she was!) "Don't [illegible] things for them! They learn by doing! Answer all their questions seriously truthfully. They are keen, intelligent and straight-forward, and expect grown ups to be the same. Don't ever make the mistake of under estimating a child's understanding! But let them do the asking. They will remember information which answers their own questions far better than unrelated facts with which you may try to "instill" them. No knowledge or culture is a working living thing if "pitched on external." What is part of one's background, comes never sell alone counts!"

Mother always said that, given some talent and the capacity for hard work one was apt to accomplish something. What one accomplished usually hinged on the particular responsibilities, activities or contacts one had as life progressed. "Nothing is ever wasted, she would say. "Every experience, pleasant or unpleasant, gives you something!" What another might have considered a millstone around her neck, she chose to fling beneath her feet and use as a stepping stone.

I remember with particular interest in view of current developments, the gleeful tale of her first musical venture—organizing a small orchestra in her school. She played the piano, but, if necessary could exchange it for cornet or double bass. She "made up" things to amuse her school mates but meanwhile found time to take a B. S. degree at the age of eighteen.

Musical Stimulus

HER FIRST valuable musical contact came in Saint Louis where after graduation, she spent two years with her sister. As accompanist for her and for the Choral Society, of which she was a member, mother became acquainted with the great *Leader* and the oratorios. She laughingly told me too of her violin lessons with an old German master who treasured by her ready sight reading, preferred to play the lesson hour away with her at the piano. While she attained little proficiency on his instrument she did learn to know and love the golden treasure of violin literature, too little known to most singers and pianists.

In her teaching methods always regarded the early impressionable years as most important. Children, though straight thinkers are pliable and easily influenced they absorb from their surroundings." For this reason her studio was made colorful and furnished pictures books and handcraft calculated to awake curiosity and interest in all the arts. "There is the human element in environment too. Child drag are quick to mimic their comrades and elders. So when asked about sending students away from home she usually replied, "Yes travel is broadening—and even more important is the stimulating association with other ambitious students." Conditions have improved. Nowadays nearly every girl, however frivolous, has her tea room her charity or some social interest, and serious students in turn have their social life. But in those days when ambitious young people who tried to work at home were thought "queer" it was often advisable to transplant them into a study atmosphere."

The Significant Mozart

MOTHER'S year of study in Boston brought new scenes new impressions

JESSIE LOVEL GAYNOR

seems congenial fellow-students and the piano lessons with Louis Maas, under whom she acquired that facile technic which would never leave her. Her touch was exquisite her melodies as flowing as spontaneously shaded as the human voice. Her Chopin playing so deftly combined song, cultured delicacy and dashing fire that I seldom hear Chopin today without a pang or a sigh. But let Mozart! I remember her saying to me once "But those runs aren't just silly ornamental. No—in Mozart every run is part of the song! Like strings of graduated pearls they are each tone rounded, distinct, yet connected in an ever swelling or diminishing line of lyric sound." Somehow from that day the meaning and beauty of Mozart became clear to me.

The little Kansas town to which she went as a bride brought its adventures in trials. But it was there under the necessity of creating her own musical life, if she was to have any that she began playing the organ. Respectable enough that, in the eyes of those simple townsfolk, who for the most part frowned suspiciously on anything resembling a "career" for a woman! The innate hunger for music in the human soul soon drew about her a nucleus of musical people. Before long she was directing a trial choir and presenting oratorios. With the same singers she ventured into lighter ven. I still have her score of the "Mikado" copiously marked with cues and some charming pictures of Mary Louise Rose, then aged three in kimono, posing with fan. Mother said that Rose had startled the grown ups by singing the whole opera from memory—gestures and all. They hadn't realized how much she was absorbing as she sat, mouse still in her carriage close to the piano during rehearsals. This practical stage experience of mother's found its application later in her operettas.

The Urge to Share

HER EXPERIENCES during the six years spent in Chicago had far reaching results. She studied with distinguished teachers, taught in home, kindergarten conservatory and teachers training schools and enjoyed the friendship of many artists and educators. Golden years they were, which oddly resulted receiving and giving. Often one studies, then digests and assimilates, and only after some years gains the proper perspective to give out of one's art be it creative or executional. What she received, however, flowed through her to others of one, the stream refreshed in passing by her own ideas and personality. In not that indeed the art of true teaching?

Passing on! yes but only because of an irresistible, joyous urge to share! And giving not just age old information, but adding to that something of one's self, one's own ideas, enthusiasm and inspiration. Such teaching is creative and makes for pedagogic progress.

Her first successes were not as teacher however but as composer—if love songs in them we find characteristics in common with those German *Lieder* the art-songs which she knew and loved. Her accompaniments like theirs, were independent of the melody and enhanced and reflected the meaning of the text.

One can judge progress only if one knows what has preceded. American music in the "Nineties" had undergone a certain decadence, that grand and troubled time of

Stephen Foster and the great hymn writers had passed, and in its wake had come prosperity and "operatic arrangements" (forests of trilling birds rippling waves and saccharine songs whose rosebud and cupid bedecked title pages proclaimed their sentimental content. Greed, shallowness and insincerity had come with national prosperity to supplant character and the music accurately reflected the spirit of the times.

Into this state of things came many who were to give America music of worth, musicianship and dignity. Mother's first song played their small part in this organization toward higher standards in American song.

A Friendship over the Back Fence

ONE DAY another and a neighbor greeted each other pleasantly across the fence. How little either guessed where that chance conversation was to lead or real and the years of friendship and artistic collaboration they were to enjoy together. For that neighbor was none other than Mr. C. D. Riley (the author of the text of many operettas and some six hundred of children's songs).

It all started in music lessons! Mother was teaching Mr. Riley to write melodies. Mother Goose rhymes. She always did recent and rhythmic patterns by tracing names and short groups of words and finally scanning familiar verses and finally, melodies for them.

Mr. Riley surprised her one day with a charming original verse. At the next lesson he brought another complete poem in appropriate musical setting. Mother encouraged a real talent for verse and a friendship began. Her association as director of children's song the world over.

The songs and operettas which were to be the way for the young people's church participation of today.

Mr. Riley came home from school or day work very troubled and finally said: "Mother! Tom and I's naughty word." Mother gathered her wits. "Why, yes dear—at least it isn't a very mean word."

"Well, mother isn't sweetheart's naughty word?"

Hurried thought—then: "It isn't exactly a naughty word. Still it isn't a very good word for a little girl just six. Tell mother what is bothering you?"

"Well mother we have a song at school and it says, 'Ain't it pleasant with your sweetheart, riding in a sleigh?' 'Twas thus that mother and Mr. Riley first turned their attention to children and determined to give them songs for which they need not blush. Slang, baby talk and bad grammar were forever taboo. And they learned with satisfaction, years later, of a Pacific Coast kindergarten where their songs were used to teach vocabulary and diction to the children of fifteen nationalities included in its roster.

A Chance to Put Theories to Work

HOW TIMELY just then, mother's appointment as Music Director in a large private school! Here was the opportunity to give out, in unique fashion, the pedagogic ideas already taking form and clamoring for application. The advanced piano work she assumed calmly but what fairly captivated her was the enormous sunny kindergarten and the dozens of bright expectant little faces. Three they were—curly locked little girls chunky little boys—all eager and just waiting to march, to act, to play games, sing and be sung to. And here was she, in the country which she loved fresh from study full of inspiration with rhythms, with tunes buzzing through her head and a maternal sense which gathered all children into her heart. In these surroundings her first "Songs of the Child World" came into being.

Mother always drew a fine line of differentiation between the different types of so-called children's songs. She said there were really three kinds: first, the lullaby or narrative (what to be sung to the child); second, the song about the child—often humorous with the humor at the expense of the child, but always conceived from the grown up's point of view. Of these she wrote none, and frankly she had but little patience with them. Singing them, she said, was an art, to be plentiful with entertainment." But the whole essence of that viewpoint was laughable her make up. Fun-loving she was but to her fun was never that hidden barb or ridicule so often accompanying the remarks of wisly folk who care more for applause than kindness.

The Song for the Child

THE THIRD type she considered the true child's song—the song for the child to sing, whereon both text and music, "an child like," and the poetic thought, the fun or tragedy in his very own. They should be art songs too: the mean approach to the verse. She was used to say: "Any art work is one which expresses an idea in the briefest way consistent with that idea. Complete it must be. Great ideas take great forms small ideas shorter forms. But either must say what it gets out to say—then stop! It is always bad art to pad!"

Mrs. Gaynor it must be easy to write children's things! You don't have to be so particular with them, do you? How she used to admit at these moments, so fastidious to all composers of children's material. "Instead I do!" she would answer.

More than with anything else! Don't you realize that a child's appreciation begins in the cradle? When he hears his mother's voice and the first bird beyond his window? He learns to discriminate very early. How can he later recognize great and beautiful music if every day he hears ugly incorrect chord progressions in the pieces he plays? There is no excuse for writing things incorrectly just so they will be easy. The simpler the piece the more earth tone stands out. So we must be doubly careful that each moves heartfelt rightly and correctly."

Mother's children's songs broke new trails in several ways. "Children can't carry that high!" the publishers protested. "They can't follow such melodies—and they'll never be able to carry that melody with the accompaniment dense something else!" "But they do!" she cried. "They sing them all in our kindergarten don't find them a bit hard and love to beat the box buzzing or the boat rocking or the piano pantomime." Millions of children the country over have corroborated the judgment of those first wise folk who sang them.

A New Trail in Teaching

HER SCHOOL in St. Joseph were another adventure in trail blazing—this time in pedagogy. Twas there she began her class lessons both for pre-school age and first piano work. The children in groups of five or six sang marched, paused, danced and became acquainted with the feeling of rhythm and melody. Soon they identified pitch and learned notation symbols—to write down what they heard. Mother always had music should come in the same order as English. The child hears first then imitates expresses his wants expresses himself with entire or practiced, last reads the printed thoughts of others. She followed the order strictly and, w defense of this preliminary work displayed tots from three to seven who, unabashed, would stand on tiptoe and write, quickly and correctly the melodies dictated to them. This proved their train up be right the reward of good right training when they played from their first book. This rhythm games and guessing what it was about showed in their interpretations. She claimed that such musical background was an absolute necessity to any music student.

The children vied with each other in writing reading playing and transposing until their individual talent advised separation and private work. For them she set up few first "Monstern Melodies" which taught both clefs simultaneously and gave the left hand pretty melodies instead of the usual Alberti bass. Also her first Pedal Studies" which presented the rudiments pedal so clearly that children could use and enjoy it from the beginning.

Compulsory Piano Classes

BUT ONCE private lessons were begun, they proved too short. All those days the children loved were being crowded out in favor of getting on with lessons. No that couldn't be. So again she inaugurated more classes—but this time for all ages and compulsory for every student in the school. And these classes became our most interesting venture.

The students were grouped according to age, though all received the same training. She told me how I and wistfully I wish I could be in that class with the big girls—and learn about those diminuet and tour chords." "Why, dear you have learned about them! They are the same as sol and do chords." "Will why don't we call them that then?" And she resolved, she said never again to disguise rhythm. "They can learn any word they want to learn and can pronounce and feel so important if they know the real names for things."

The ear training was carried to greater heights and led to harmony original composition form and history. "Appreciation" too was taught as now not just memory testing on specific numbers but real training in "How to Listen" to content, mood national color and so forth.

Significant for All Time

AS PLEASANT as I felt [illegible] memories [illegible] enthusiasm, [illegible] people and [illegible] guiding [illegible] inspiration, [illegible] broader [illegible] the guiding [illegible] one who [illegible] my waves [illegible] pupil with [illegible] moving [illegible] tion?

[illegible] school are [illegible] arts and [illegible] rivers and [illegible] learn at [illegible] composers [illegible] so many [illegible] Her sense [illegible] music ac[illegible] approach [illegible] ing to the [illegible] war ready [illegible] people and [illegible] not only [illegible] all these [illegible] felt her [illegible] optimism [illegible] way with [illegible] and re[illegible] the net of music.

SELF TEST QUIZ ON MRS. BLAKE'S [illegible]

1. *Why is it better to let the [illegible] information by asking questions yourself?*
2. *If that means a great deal of [illegible] engage in an evening [illegible] town as a leader?*
3. *What three classes in [illegible] Mrs. Gaynor took of children [illegible]?*
4. *Give two uses of music [illegible] Mrs. Gaynor put forward?*
5. *What departures did she make in song writing for children?*

A Sense of Blunders

B[illegible] only the first [illegible] notes [illegible] the rhythm from his perfect [illegible] when he had seated [illegible] first violin stand, unfor[illegible] the dark [illegible] the orchestra [illegible] knew what was to be [illegible] madly over the mean[illegible] nothing that seemed to be [illegible] whose busy eyes suddenly [illegible] the new violinist was not [illegible] the orchestra and shouted [illegible] probability in his [illegible] kind and leaned over [illegible] with a curt gay Der [illegible] he boy began to feel that [illegible] symphony orchestras [illegible] smoothly for a few [illegible] curves had been distinctly [illegible] trumpeting horn at her left [illegible] had not noticed, suddenly [illegible] *stop audio* he jumped as [illegible] beam-shooter. He had [illegible] before at such close range. [illegible] This soul tumult arrived when [illegible] Tchaikovsky the whole orchestra [illegible] wrong. The great composer had violently propelled through fifth feel of sprit went clattering against the rear wall and came to rest in front of the kettle drum while the gentleman in question stared propelectically out of the hall, evading Bohemian expletives like Roma rendles.

It seemed to the boy that about orchestra-playing he had much to learn if not to enjoy. Through the mishaps which had intruded upon his earliest contact with the orchestra may have had but slight relation to what is called routine, it is safe to say that an experienced player would not have met with them, or meeting them, would have encountered them more easily. It is were possible to sum up in one word all that is understood by routine, the most fitting word would be—self-possession.

Calmness in the Midst of Tumult

SEEMINGLY a simple matter to keep one's head while playing in a symphony orchestra demands an appreciable list of accomplishments. Some of these are definite and self-evident others seem to be more elusive. The latter taken together constitute that vague and yet so real and significant attribute of the good orchestra player called routine. Every conductor rightfully expects it of his recruits and is likely to dismiss immediately any shortcomings in that direction. If, as is normally known only experience endows a player with routine just how in the technically proficient student to acquire it?

Let us first amuse ourselves with some of the blunders of the routine-less novice. Follow for a moment the fortunes of a student whose experience is nil but whose individual training is complete. He is equal to every ordinary technical problem, is familiar with the classical etudes and has acquired a certain rule-repertoire. In short, he has learned what a teacher can do part in the studio and feels perfected in seeking an orchestral position. He sits for the first time before a symphony part. The mean looks simple to him. There are none of those involved passages in thirds or octaves which he can do so finically. He sees none of the florid arpeggios which he play his brilliant technic so effectively. Confidence reigns within him. The music begins with say eleven and a half measures [illegible]

The [illegible] the stage of the [illegible] Sousa gave his [illegible] tribute to this master

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Orchestra Routine

What it is and How to Acquire it

By DAVOL SANDERS

Concentration Wavers

NEVER before having had occasion to count so many measures and being intrigued beside, by the beauty of the music, the new member concentration wavers. He loses count after the third measure and looks about to his mates for guidance. The conductor notes his embarrassment and slightly undermines his confidence with a sharp look. A lengthy passage of sixteenth notes presents itself, to be played *crescendo*. Being a temperamental soul and sharing the musical joy of moment, he hastily takes part in the growing wave of sound. Suddenly he becomes conscious that he is playing a half measure ahead of his colleagues. Congratulating himself that the conductor has apparently failed to note his ambitious progress, he tempers his enthusiasm.

A *fortissimo* intrudes itself unexpectedly upon the rapidly flowing music. The tone of the orchestra appears to vacillate infinitely all ram that of our novice, who has failed to notice the rign, and who is suddenly heard, in whole-souled melody, crashing out over this whole section. For a moment the cyncorm of angry eyes he realizes that such a no gliti never lead to popularity. There seems to be many such little errats happening at the music rolls on events apparently having nothing to do with his fine technic, little happenings that make the hardened old player sitting next to him with his mute handily twisted into his heard, look over at him occasionally with a low chuckle.

Suddenly the worst of all happens. An unpitying passage has taken the section on awaiter cacophony reigns, the orchestra stops and the conductor demands the passage alone. It is still ragged. Somebody is doing it badly. The conductor must find out who is responsible and calls for each desk alone, one after the other. This final process is enjoyed by none by the novice kind of all. Her colleagues of the orchestra form, without exception, the most critical audience on earth. To be called upon for a display of his abilities in an unfamiliar passage of particular difficulty under the focus of some hundred and fifty of such eyes and ears as these robs him of all remaining exuberance. Still, he sees the others accomplishing the deed without noticeable panic.

After he has made a few more false entrances been caught out or twice doing a *pas seul* after his section has finished and has committed similar indiscretions in sufficient quantity our novice runs great risk of becoming tuned and over-cautious a radical failing in orchestra playing. Enough, then, of this terrifying and negative picture. Let us hope that these will renew the courage of our momentarily intimidated beginner for without it his orchestral efficiency is nil. Every conductor hates a timid foot.

Shock Absorbing

LET US now study for a few moments the elderly player who was this desk mate of our green horn and who found occasional amusement in his discomfiture. We can likely learn something of routine from him. Most noticeable of his qualities is his obvious presence of mind. He has found ways of giving himself time to think as he plays. He guards successfully against surprise by constantly looking ahead. Certain habits of thought and action are ingrained, among them concentration. You may be sure that his attention never trickles away in absent-minded admiration of some luscious horn tone or beautiful motif on the oboe.

Another of his habits is alertness; not the fearsome furtive alertness of one seeking to avoid trouble, but the creative alertness of one who knows approximately what to expect. His concern is less with mechanical matters than with the multifarious musical and interpretative details of style, tempo, phrasing, accent, and rubato, as a side clear by the conductor, whom intentions he not only grasps without difficulty but puts into instant practice, accurately in rehearsal, but even more perfectly in final performance.

Tar habit of self-control renders this player rhythmically safe. Immune alike to the dire effects of hysteria or panic and to the less favorable promptings of temperamental exuberance, his steadiness or casualty endows that of the conductor. Between ourselves, many a dubious musical situation has been saved by the starling

(Continued on page 483)

Those Interesting Scales

By CARLETON A. SCHRINERT

Music more than any other art has its foundation rooted deeply in mathematics. Studying it from this standpoint is therefore quite as valuable as considering it aesthetically.

In teaching the scales pupils, and particularly children, are more or less rebellious against analyzing them purely by note. So why not make it more interesting? Instead of teaching that "one sharp is the key of G major" and that "the G major scale starts on G and has F sharped," let the teacher take a sheet of paper and write on it the numbers

1 2 3 4 5 6 7 8

As in the major scales the 3rd and 4th tones and the 7th and 8th tones are but a semitone apart or as the child would express it "close together." The teacher indicates this by brackets

1 2 3 4 5 6 7 8

and then gives the pupil the following instructions for proceeding. "Now we are ready to play any of the major scales. The number 1 will always be your keynote, the note on which you start. Let us play a scale. With what note do you want to begin?"

"Let us try D"—with pressed interest—"All right. You play it, according to the diagram."

The pupil starts and makes a mistake at first, no doubt, on coming to the notes which it will be necessary to sharpen. Comes thought—conscious thought on the pupil's part—which reinforces his memory. Rather than constant drilling, week after week by the teacher to make us aware soon that "the D major scale has two sharps F and C—don't forget them the time" and "two sharps is the signature of the key of D major" the pupil discovers that according to the numbers F must be sharped to bring 3 next to 4 and that C also must be sharped to bring 7 close to 8.

"Ah! Now let's play it again!"

Off we go quite merrily. Do you think the child will forget that the D scale has two sharps at that two sharps is the key of D major? Now that he has worked it out for himself!

Now another key is selected at random, and the thinking process is repeated. It goes more easily this time. In two weeks practice time we are playing sharp and all of the major scales *intelligently* and *readily* without the book and using our own mind instead of the teacher's. Instead of a "half hour" scales have become "fun," arousing real interest.

Now we are ready to apply the same form to the minor scales both harmonic and melodic. How quickly the "relatives" are discovered! What a fine thing for teachers that music is built on such a mathematical plan. How much better for pupils who learn that greatest of all things—*how to think for themselves.*

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

THE ETUDE invites suggestions from its readers as to the kind of music they prefer. The most helpful way of telling what you want is to send in a list of typical pieces, stating why you feel that they are desirable for THE ETUDE

SOUTHERN MOONLIGHT

By Emil Leonard

Fads have a way of taking hold in the world of music as in other realms but the works always and everywhere flourishes as the green bay tree. The secret of its perennial charm lies obviously in the fidelity to which it leads itself. Tango alone affirm wide latitude and general character lifts may be widely varied. Three is to begin with the concert waltz to be played brilliantly and very often in quick tempo. Then there are the heavily accented waltzes of strong German or Austrian flavor such as those composed by Schubert Brahms and Strauss. Contrasted is the melancholy which hinges the somewhat tragic waltz music of Tchaikovsky and Sibelius. A waltz from the pen of Rachmaninoff is yet to be rugged and primitive in character reflecting the rather cumbersome dancing of peasants. Grieg waltzes have an atmosphere and charm all their own and suggest the cool freshness of an outmoded century mountains. Chopin waltzes also are in a class by themselves being French in style and grace—that is when they do not decide to be Polish! Frequently one finds a Chopin waltz straying over the line of music imperceptibly into mazurka rhythm.

The "dreamy" type of waltz evidently intrigues Mr. Leonard, for it is in this style that *Southern Moonlight* is written. The tempo is deliberate and opens with the theme in the lower voice of the right hand which imparts a lazy, drowsy effect. This fact should not be allowed to interfere with the feel of continuous motion or with the definite rhythm of taking. The accompanying right hand chords are to be played with rather shallow touch so as to give contrast in depth of tone as well as volume. In measures 10 and 11 the melody is deliberately delayed in its downward descent by the repetition of the D flat. It is suggested that the second D flat be played with a trifle more accent than the first to emphasize this retarding of the melodic descent.

The second theme in B flat, the dominant key is taken at somewhat faster tempo but should lose none of the grace of movement as evidence throughout. A slight finger articulation of the groups in eighth notes will add sparkle to this contrasting theme. After a repetition of the first theme the trio is introduced in the form of a duet between soprano and alto. Bring out both voices, giving naturally more importance to the soprano voice. Observe the trill to be played delicately but with expression.

HAVANA NIGHTS

By James Francis Cooke

It one is not "that way" about the Bit of Spanish rhythms one has a rather thin time of it these days, ironically speaking! For the world of music has gone Spanish with a vengeance. Typical rhythms dominate the picture from the *Peanut Vendor* type of thing to Ravel's *Bolero*. Spanish folk music is undeniably richest in the world in rhythm, and it is a curious fact that despite this wealth of source material rarely is a Spanish composers most good Spanish music is written by musicians of other nationalities. When we think of Spanish music we not unnecessarily associate the names of Moskowski the Pole, Rimsky-Korsakoff the Russian, Chabrier and Ravel Frenchmen, and inevitably the lovely music of "Carmen" by Bizet. The only outstanding native composers of Spanish piano music who come readily to mind are Albeniz and Granados.

In *Havana Nights* Dr. James Francis Cooke, Editor of this magazine brings a rhythmically Spanish dance rhythm in the form of a Habanera. According to Grove the Habanera is "a dance of an older origin than its name implies, having been introduced into Cuba from Africa by the negroes whence it was very naturally imported into Spain." Observe that the characteristic rhythm of the Habanera is certainly not character and with the clever imitation of bugles and drums to be found in a blue minor journey. The introduction is built on a bugle call and, if it is played strictly as indicated right hand *forte* and left hand *pianissimo* the clashing of the seconds gives the effect of overtones as heard faintly in bugle calls. The performer is not difficult if the pianist remembers to play with the left hand on the black keys over the right hand which keep to white keys. Measures 3 and 4 introduce the rolling of the drums. Be careful to play the three grace notes and the following principal note with a rolling attack, releasing the principal note immediately as a continuation of the upward roll. This procedure helps reproduce the dry staccato roll of drums. This treatment should be accorded each time the drum roll appears, in measures 8, 15 16 and so forth. It is, of course unnecessary to emphasize that strict march rhythm should be preserved throughout. Observe the markings in measure 7 of the right hand, the first two quarters *staccato* followed by a tenuto attack on the third beat. This treatment lends the rhythm and appears frequently. The bass to the theme (recording to loops heavily accented suggests the tramp of soldiers feet with military precision. The triplet figures in the right hand represent the trumpets or bugles and should be played with rhythmical ease. The words lend a touch of fun to this march on the soldiers. Made of stough and sort of lead."

FAIRY BELLS

By Wallace Johnson

Fairy bells is written in the style of a reverie, a form still popular among amateurs of the so-called salon type of music. Observe that the F in the alto is sustained each time it is struck while the soprano voice completes the melodic pattern. This continuous repetition of the sustained note gives the bell effect foreshadowed by the title. The first theme, which is eight measures long, is repeated an octave higher with a variation in the left hand accompaniment, which by the bye, is none too easy to perform gracefully and evenly and will call, in most cases, for a bit of separate left hand practice.

The next theme, still in B flat, appears in thirds in the right hand, to be played legato. The bell tone motif, continues to be sustained wherever it appears. The whole piece should be played very quietly between *piano* and *pianissimo*. The highest point in dynamics is a *mezzo forte* which occurs twice in measures 16 and 26.

HO! FOR A HIKE

By F. A. Clark

A blithe tune well adapted for study and pupils' recitals. It is designed to develop good finger legato and control of the phrasing stroke. In the first theme care should be exercised to make sharp contrast between the legato tenths, the staccato eighths and the tenuto quarters as marked. Such contrast is absolutely necessary to the proper interpretation of the first nineteen measures. The second theme, beginning at measure 17 is in D minor and is composed of short phrases. Should be rolled rather than knocked with a sharp release at the end of each group. After the second theme the first theme reappears followed by a new theme in the subdominant key. Play this with the left hand against staccato and tenuto phrasing chords in the right. This theme is played *piano* for the first eight measures then repeated *forte* beginning with measure 57. Play this piece with a rest and use the atmosphere suggested by the title. It is not the composition is apt to sound like an exercise.

SEEN IN THE EMBERS

By Charles Hunter

A typical Huerter melody lying in a register that suggests the tones of a cello. The theme appears first in the tenor voice to be played with the left hand. Many of these theme notes may be played with more ease if taken by the right hand, eliminating thus the rather high reach in the low bass tones lying beneath. Experimentation on the part of the player will show where it is easier to play the melody with the right and where with the left hand. At measure 9 the melody is repeated an octave higher and this time lies in the soprano voice to be played by the right hand. Imagine the theme as played thus too, to some instrument of the orchestra other than the cello and give it possible a different tone color to that applied when playing in the first time. The second theme beginning measure 17 is in the soprano voice and lies in the key of the relative minor of D minor. It is doubled for the most part in the tenor and should run along as a lord for imaginary instruments of the orchestra. It is somewhat more animated than the first theme and holds to a climax which reaches its height in measure 34 after which a diminuendo is in force till the pause is reached measure 37. From this point return to the beginning D. C. play to the end of measure 15 and jump to the Coda. Bottom line, where the theme appears in the alto for two measures, is carried on by the tenor voice and ends very quietly as the embers die.

ITALIAN DOLL

By Edward A. Mueller

This little third grade piece is in the style of a tarantella, a dance form always

(Continued on page 490)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

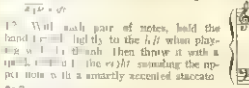
PROFESSOR OF PIANOFORTE PLAYING WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials are published, pseudonyms will be published.

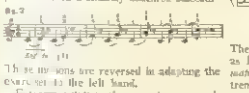
The Purpose of Forearm Rotation

I would like to ask a question concerning forearm rotation. I have seen good players it seems that they give a pleasing performance if one does not put any stress by their attention on rotation. I feel that it is in the side while playing in order to be relaxed as it is in the wrist. I mean towards the little finger side. Is it to be sure a little finger out to become a downward. When or [illegible] I feel should use rotation?—Mrs. R. V. G.

Forearm rotation consists in rolling the [illegible] to left so that the action [illegible] is focused directly over the [illegible] be depressed. The [illegible] adage which says "As the hand over—meaning [illegible] the easiest possible motion. [illegible] of this rotation depends [illegible] produced. [illegible] upper arm should be kept [illegible] hand should certainly not [illegible] as you describe. To [illegible] the forearm the [illegible] played slowly will help [illegible] and somewhat high [illegible] of notes, hold the [illegible] to the *right* when play [illegible] finger then throw it [illegible] to the *left* rounding the [illegible] with an accented staccato [illegible]



[illegible] Will such pair of notes, hold the hand [illegible] lightly to the *left* when playing [illegible] through. Then throw it with a [illegible] the *right* sounding the upper note with a smartly accented staccato.



These motions are reversed in adapting the exercise to the left hand.

Forearm rotation thus involves a quick [illegible] the hand over and back such note as it is sounded. The exaggerated form of rotation which I have described however should be lessened when the action is really mastered and it is finally *felt* by the performer rather than seen by the auditor. Rightly used it becomes an invaluable aid to hand ease and accuracy in any form of passage work or in using any species of [illegible]. It also does away with the difficult process of raising the fingers as high as possible, which was formerly considered a [illegible] necessity in piano playing.

A Prospective Teacher

I am advanced and have studied the piano for seven years. I've done a go of part of Bach's "WTC Tempered Clavichord" and some of the French Suites. A.M. I have also played some concertos, including Mozart's "Concerto in D flat." My best piece was Liszt's arrangement of Alabieff's "Nightingale." What grade have I reached?

I would like to have a good deal of sight-reading and to learn to accompany by ear. What can I do? I plan to do to improve my playing. I have two or three hours a day of my disposal. I've also started to teach beginners. Am I advanced enough to do this?—H. A.

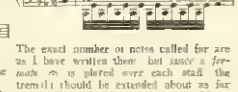
I should say that you are in the seventh grade. You are far enough advanced to teach but you should prepare for this by careful study of helpful books on the subject, such as my own "Piano Teaching: Its Principles and Problems," my "What Every Piano Pupil Should Know" and Matkin's "Elementary Piano Pedagogy."

See that your practice is conducted on a systematic plan, dividing the time between technic, studies and advanced and review pieces. For technic, I prefer you to J. F. Cooke's "Mastering the Scales and Arpeggios." Studies may include Cramer's Selected Studies, Moscheles Op. 70 and eventually Chopin's *Etudes*, works on sonatas by Mozart Haydn and Beethoven and pieces by Mendelssohn, Schumann, Chopin, Brahms and Debussy. For modern ones try Cyril Scott's *Valse Caprice*, Medtner's *Idylle Op. 7* and Ravel's *Regain* and his *Sonatine*.

The Tremolo

In the pianistic *Prom an Ivan Lodge*, by Mac-Dowell, I am not quite sure how to play the first, 10 [illegible] and 8th measures. Please explain.—M. M.

In measures 3 and 5 the C's are held over from the preceding measures while run notes rapidly alternate in each hand as follows



The exact number of notes called for are as I have written them but since a *fermata* is placed over each staff the tremolo should be extended about as far again before the rest is observed. Measures 7 and 8 are played in a similar manner except that the tremolo begins on the second half of the first beat.

Chord Technic

I find great difficulty in playing chords in my form. Please tell me how to practice so as to play them with ease and rapidity.—L.

In learning a chord progression first practice each chord separately, thus:

(1) Place the fingers over the chord notes as far as possible, keeping the wrist loose and somewhat high.

(2) Using forearm rotation, play the notes of the chord consecutively up and down—until this can be done with perfect ease.

(3) Now play the chord as a whole several times with hand touch, so that the wrist jumps up slightly with each stroke.

For practice along this line, I suggest the following exercise

which should be played by each hand through all keys in upward chromatic order.

Sports and Pianists

What sports in your opinion, are possible for a piano student to indulge in? I understand that Joseph Stokowski, in his youth got into some a capable athlete to get in the piano? If so, would this not lead to stiffen the hands?—W. L.

In general any sport that involves stiffening the wrist should be avoided. I am not informed re Mr. Stokowski, but would say that boxing would be decidedly dangerous for wrist and hand. The same is true of baseball, rowing, boxing and of most gymnastic exercises with apparatus, such as parallel bars and chest weights. Fencing with its mobile motions is much less objectionable while both tennis and golf may be indulged in with care. Best of all however, is swimming which limbers up all the muscles in a healthful extent while horseback riding walking and bicycling exercises are excellent.

I may refer you to a useful little book on the subject, entitled "Health Hints for Music Students," by W. F. Hamilton M. D.

Defects in Piano Instruction

I am studying under a teacher who gives me no scales, arpeggios or finger exercises and who never criticizes my work. The little one I have is a genuine, but seems perfectly satisfied if I play with all the [illegible] pieces in the Moonlight Sonata of Beethoven, and Moskowski's Valse, Op. 34, No. 1. My teacher is about 70 years old. The pieces he gives me are Bach's "Well Tempered Clavichord," all French I have never played any of his music before. Should I change teachers? What books can be used along with the "Well Tempered Clavichord"?—H. C. C.

Personally I believe that some work in pure technic should accompany all piano lessons. Also, sure expression in the and and aim of piano study it should not be accused to be neglected by the teacher. Some instructors who have the best of intentions and are themselves good players have not the faculty of imparting their knowledge to others. If this is the case will your present teacher I should advocate a change.

The music which you are studying now seems to be high grade and shows good judgment in its selection. Also if it is conducted with sufficient care and system, memorizing may sometimes be begun before a piece is thoroughly mastered with the notes. This is a matter for the teacher to decide.

If you have arrived at an advanced grade you may well study parts of the "Well Tempered Clavichord" without further preparation. Studies by Cramer Clementi Moscheles and the like can be pursued at the same time.

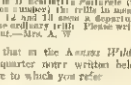
Certain Trills

A correspondent in Johannesburg South Africa, writes as follows:

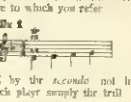
I am asking my music again after many years wondering if I could find it still here. My ideal son has bought a piano for his home. I am also learning a little I forgot 20? We have been looking at some duets in The Etude and come across Kramer Wild Cats by Mason in the June 1933 number. Will you kindly explain how to trills to the left hand part of the action are assigned?

Also in D flat Trill a Pastorale (in the same number) the trills in measures 2 and 10 seem a departure from the ordinary trill. Please write them out.—Mrs. A. W.

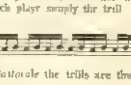
Observe that in the *Kramer Wild Cats* the small quarter notes written below in the measure to which you refer



are played by the *secondo* not by the *primo*, which play simply the trill



In the *Pastorale* the trills are thus executed



Observe that the note over which the sign *tr* is written is always the *lower* of the two notes with which the trill is concerned.

International Pitch

Q. In the January issue, in an answer to some one regarding pitch you say the pitch by international agreement is 440. Now the question is "Why is it that one can not get a piano tuned to it? There will not do it. They claim, in nearly every case that there is no such thing as 440 and say that all orchestral instruments are pitched to 440.—G. W. K.

A. The pitch A-435 (International Pitch) was the standard in the United States from 1891 until just a few years ago when a slightly higher pitch (A-440) was adopted. This new pitch is called "Philharmonic." It came into use because a wind-wind instrument becomes slightly higher in pitch as it is warmed up so an oboe or clarinet tuned to A-435 when cold goes up to approximately A-440 when warmed up. Therefore heretofore the other instruments had to tune to this higher pitch in order not to be out of tune with the wood winds. Since the actual pitch at which orchestras played was therefore A-440 this was made recently the official pitch and the one at which pianos and organs are now tuned.

The Charm of Bach's Two-Part Inventions

Discussed by the Famous Pianist-Harpsichordist

WANDA LANDOWSKA

SECURED BY DAVID EWEN

RECENTLY in one of her charming [illegible] Mme. Wanda Landowska [illegible] all Bach recital, included in her program the thirteen "Two-Part Inventions." The inclusion of such a work [illegible] regarded as finger exercises for young [illegible] upon a concert program [illegible] artistic proportions was certainly [illegible] procedure for a world-famous artist like Mme. Landowska. Certainly this must have surprised more than one of her listeners. Was it possible that Mme. Landowska intended these Inventions in her program because she seriously believed them to be of artistic importance equivalent to the fugues, English suites and concertos?

No piano student has gone very far in his studies before being confronted with these polyphonic morsels by one of the greatest composers of all time. Surely it would be illuminating to have a Bach scholar such as Mme. Landowska, discuss them!

A word about Wanda Landowska before [illegible] opinions. Mme. Landowska is one of the most precious musicians of our time. She is not only a pianist virtuoso of outstanding importance, she is probably the greatest living performer on the harpsichord. But she is also one of the most penetrating students of the music of the fifteenth, sixteenth and early seventeenth centuries. Do you know her amusing little book in this early manner entitled "*Music of the Past*"? If you do not, you have a precious experience [illegible]. In these little essays Mme. Landowska has captured something of the spirit and grace of an age lost to us.

MME. WANDA LANDOWSKA AT THE KEYBOARD OF HER HARPSICHORD

Wehlstreen in Space and Time

FOR MANY years Wanda Landowska toured the musical world playing the famous piano concertos with leading symphony orchestras everywhere and also giving unforgettable concerts of old music upon her harpsichord. More recently however Mme. Landowska—weary of travels and tours—has settled in a little French village thirty minutes from Paris called Saint Leu la Forêt. Here, far from the madding crowd, she has built a shrine to the music of the past, a shrine in which she is the central figure. Here her pupils gather about her to learn how to play the piano and harpsichord; here she lectures on the music before Bach; here too, she gives periodic concerts on the piano and harpsichord to her admiring throngs. Saint-Leu-la-Forêt has become something of a temple to the music of the past. One is here face from the mad civilization of last miles and forgets the outside world of activity and noise. One is in a quaint, unassuming little French village listening to Mme. Landowska invoking the spirits of a past by playing the melodious strains of Purcell, Lully, Scarlatti and Byrd upon her harpsichord.

When the writer approached Mme. Landowska to have her speak to our readers about the Bach Inventions she had just finished one of her unforgettable concerts. She was obviously still exhilarated by the precious music she had drawn from her old instrument. Her dark eyes glowed with magnificent lustre, her face shone. It is apparent how much this music of the past means to this sensitive artist of our time! Her statement on the Inventions follows:

"I included the Bach Two-Part Inventions on my program not as a musical curiosity to add variety to my programs but rather as worthy companions to the other works on my Bach program. I consider the Bach Two-Part Inventions important musically and in my opinion, too long already have they suffered abuse and neglect.

Aesthetic before Practical Values

"I AM sorry that these Two-Part Inventions are so abused by teachers everywhere for their value as exercises rather than for their intrinsic musical greatness. To most students unfortunately these Inventions are but a means to an end, a valuable method of developing a freedom between the two hands thereby serving as practice exercise for those who would play the more difficult works of Bach. But when will students and teachers realize that these Inventions are not the means to an end, but rather an end in themselves? When will students and teachers realize that in these Inventions we have Bach at some of his greatest moments? Finally when will these musicians learn that because these Inventions are simple does not mean that they are naive? To me—who has studied Bach so thoroughly and loves his works so well—the Two-Part Inventions represent some of the purest music that Bach has created.

The music will [illegible] the mental importance [illegible] the beginning and the [illegible] departure of all polyphonic [illegible].

It is my [illegible] that the Inventions of Bach are as [illegible] as his many [illegible] variety of these [illegible] the full richness of their [illegible], above all rise, the place which Bach has assigned to them are sufficient proofs. I believe that the master by no means considered them as music of an inferior [illegible] simpler quality. Most of the [illegible] Preludes of the Well-Tempered Clavichord, and the Suites are written [illegible] more difficult or not these pieces [illegible] more difficult and less difficult music but [illegible] easier difficult or not these pieces require a full and rich touch as impeccable and [illegible] hands, a complete independence of the two hands, in fact [illegible] both hands in order to play the works perfectly and not be like that [illegible] pianist about whom it is said that his right hand doth not know what his left [illegible] doing.

Bringing out their Essence

"BUT HOW can we aptly interpret the music of the Two-Part Inventions? Bach was not a very prolific commentator on music. Unlike so many of his contemporaries, he rarely resorted to the written word to explain the meaning or the quality of his music. The Inventions however prove to be a rare and fortunate exception. A short preface appears on the top of these Inventions as penned in 1723 by Wilhelm Friedemann, his favorite son and master. Very succinct and brief this preface however gives us an excellent insight into Bach's aim in writing these short pieces. I cannot quote the preface in its entirety word for word but I [illegible] to give you the essence of it. It [illegible] in general that the Inventions were [illegible] to be a helpful aid beginning students of the piano (particularly those who [illegible] to learn to play themselves) [illegible] learn in an exact way to play not only two part [illegible] but also [illegible] many more [illegible] with clearness [illegible] and [illegible] one [illegible] beautiful [illegible] with adequate results. Hearing what is most [illegible] that we are [illegible] such these [illegible] which [illegible] specially [illegible] them received [illegible] Bach [illegible] the Two-Part Inventions. Our [illegible] through [illegible] at a style [illegible] which [illegible] eloquently [illegible] in [illegible] singing [illegible] about be [illegible] all the music of Bach's [illegible] distinguish [illegible].

The [illegible] was [illegible] opposite to what to lay [illegible] say to play with sentiment. It was [illegible] opposite to saccharine sentimental [illegible] exaggerated emotion. Rather [illegible] style signified—in composition and [illegible] interpretation—the proper method in [illegible] the beauty and the independence [illegible] our [illegible] pressions subjected [illegible] in the [illegible]. This [illegible] consisted of [illegible] of phrasing with [illegible] logic and [illegible] less time or [illegible] giving [illegible] of them simultaneously [illegible] different effect.

Miracles by Slow Work

"IN ORDER to achieve this [illegible] spirit of Bach [illegible] approach an Invention of two voices [illegible] with similar intensity. Let us carefully study each separate voice never giving preference to one over the other performing both to interest us equally. Let us [illegible] one each one of them let us be [illegible] by its spirit, let us absorb its [illegible]. Let us trace its least movements, let us follow its subtle and legendary [illegible]. And lo and behold, a miracle is accomplished by this intangible and [illegible] of ours. The miracle of Bach's music rather the mystery of his melodic line, opens itself for us.

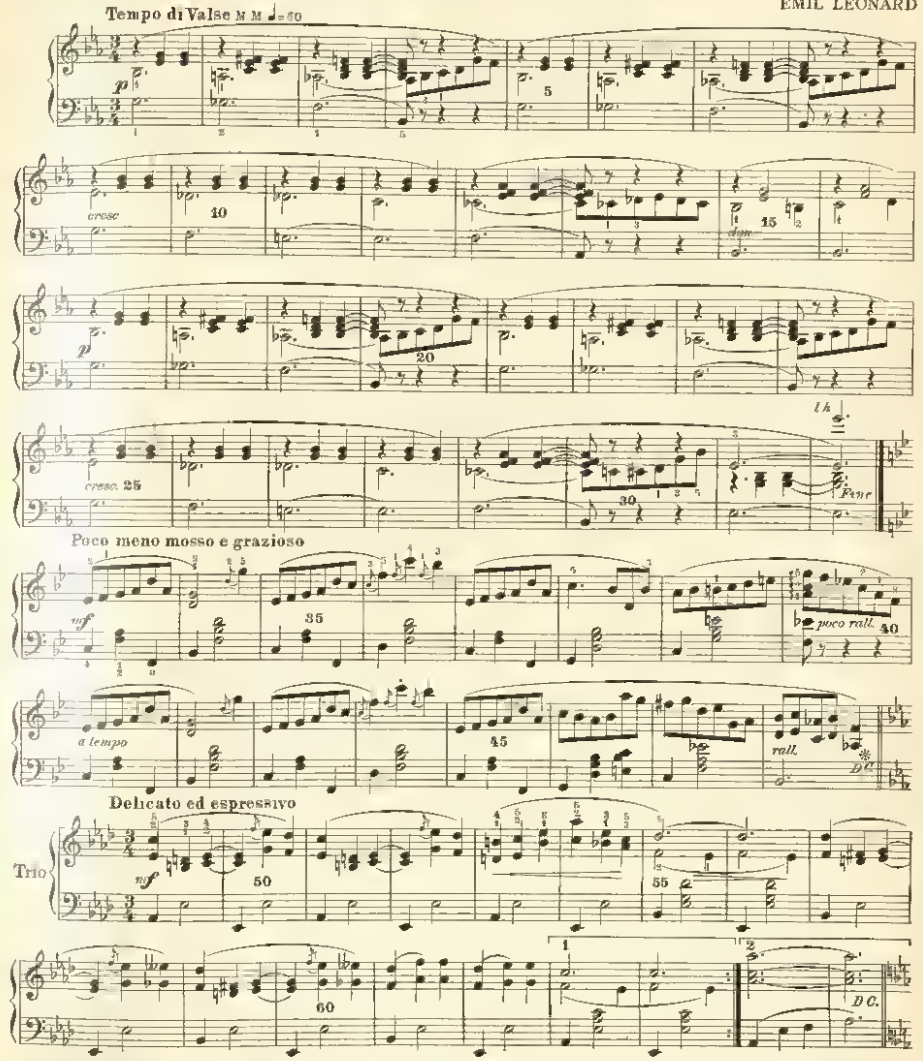
"That miracle of Bach's music we find itself in its purest most [illegible] most concrete form in the Two-Part Inventions of Bach. It is here that Bach's singing style can be found not only in epitome but in flowering. Here, the melodic line of Bach is perpetually alive, [illegible] full of life, even when it seems to fall itself to sleep. It is spirit and freshness and fullness. Here the two voices are inextricably intertwined into miracles of polyphonic network marvellous to behold and to listen to. Study the *Inventions No. 4 in D Major* with its sad colors of gray and lavender; study the joyous and spirited *E Major Invention*; study that supremely beautiful *A Minor Invention* in whose small mould Bach poured so much of his magnificent

(Continued on page 483)

Grade 3.

SOUTHERN MOONLIGHT

EMIL LEONARD



*From here go back to the beginning and play to *Fine*; then play *Trio*.

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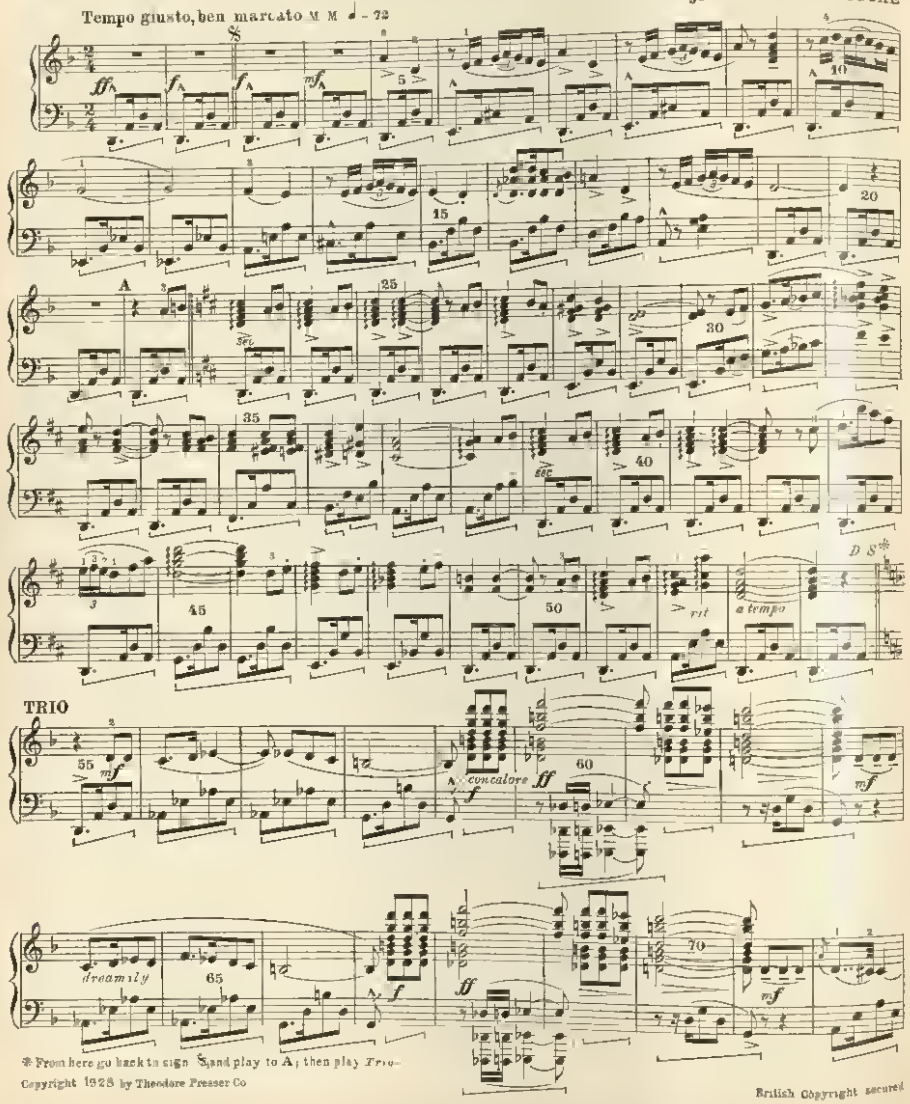
HAVANA NIGHTS

Suffused with the intoxicating lilts of the Caribbean isle, this composition has met with distinguished favor. The themes are original but are the result of intimate study of Cuban music. In Havana, players would probably repeat the first melody many times. Like Ravel's 'Bolero', this composition rises to a vigorous dramatic climax, but then fades to a dreamy finale like a tropical breeze. Grade 4

JAMES FRANCIS COOKE

Tempo giusto, ben marcato M M ♩ = 72



* From here go back to sign 𝄋 and play to A; then play Trio.

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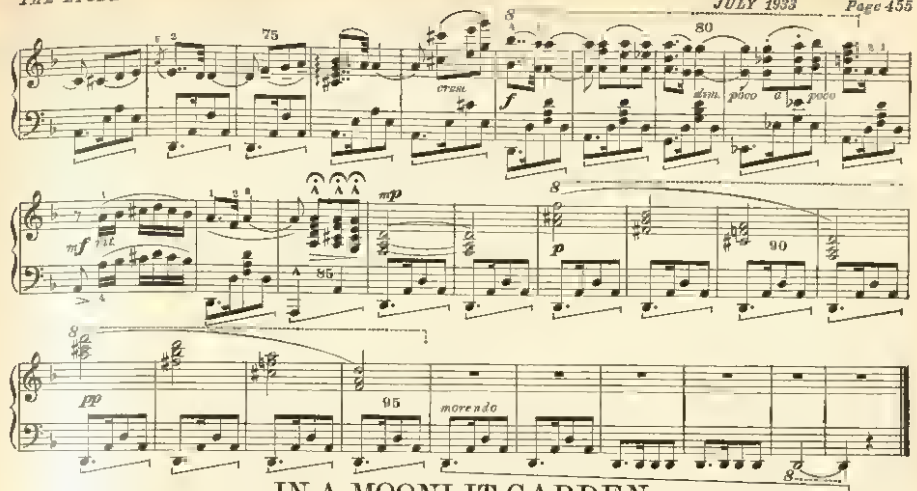
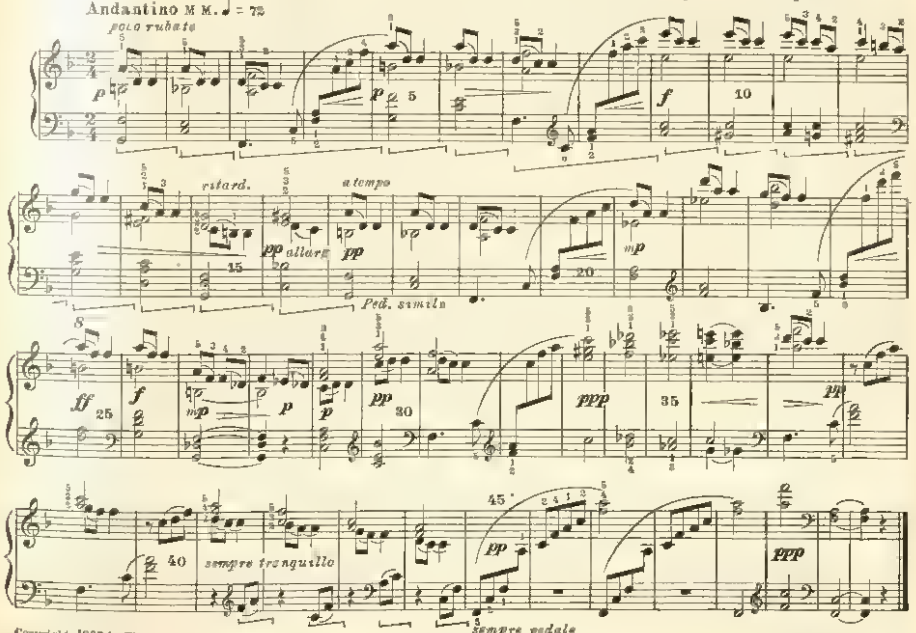


IN A MOONLIT GARDEN

JOHN THOMPSON

Soft, melting harmonies around a graceful falling figure of two notes make a real atmosphere in this little composition. Grade 3½.

Andantino M M. ♩ = 72



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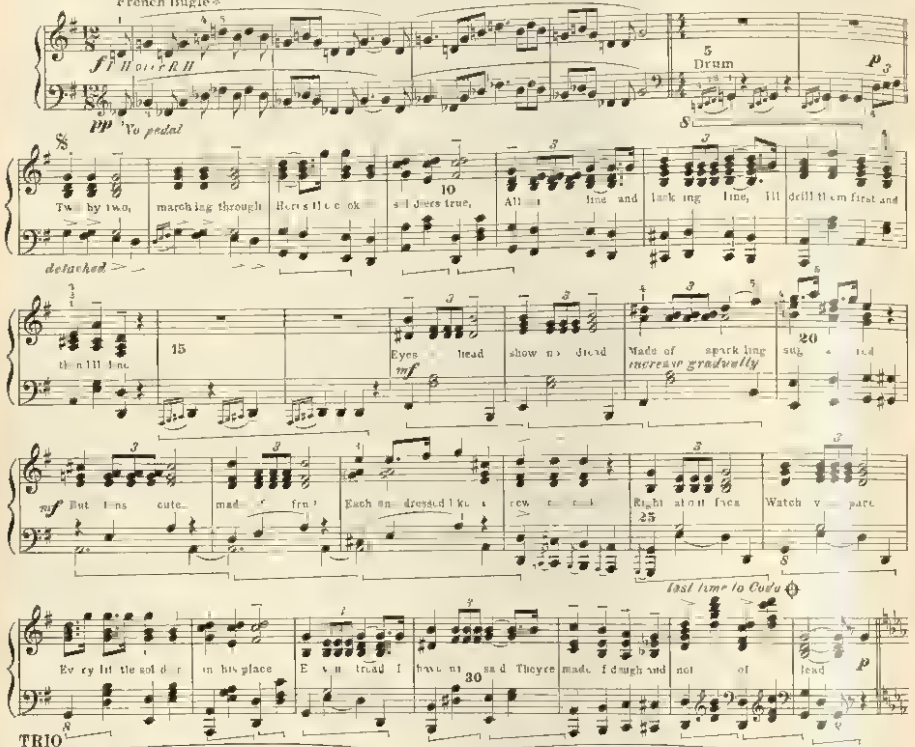
MARCH OF THE COOKIE SOLDIERS

Believed to be one of the very finest school marches ever written. It originally appeared as a song but the composer was induced to write additional sections to make it adaptable for piano and other instruments. Play it with vim and military snap. Grade 4.

EVANGELINE LEHMAN



*For accurate imitation of the French military bugle, it is necessary to observe carefully the shading of the *f* in the right hand and the *pp* in the left.

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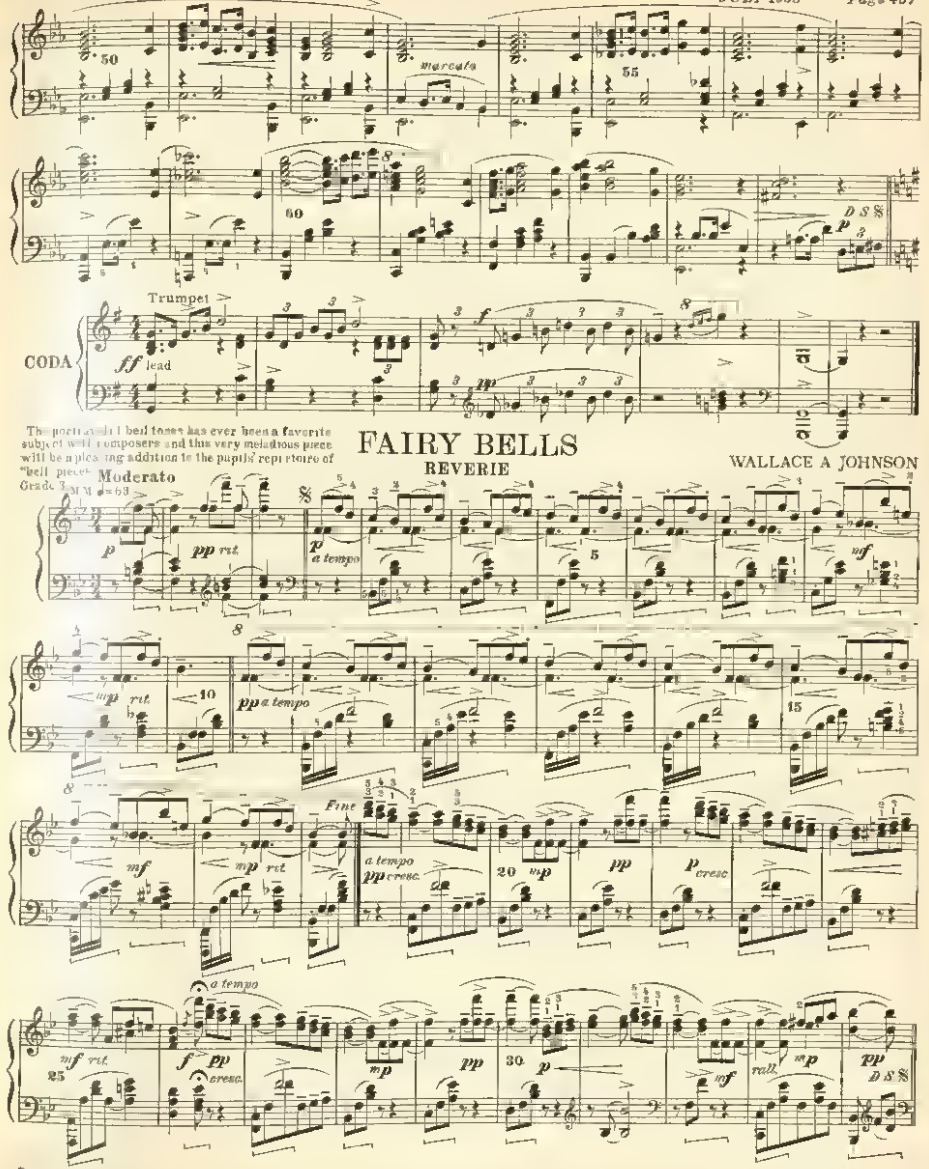

FAIRY BELLS

REVERIE

WALLACE A. JOHNSON

The portrayal of bell tones has ever been a favorite subject with composers and this very melodious piece will be a pleasing addition to the pupils' repertoire of "bell pieces." Grade 3.

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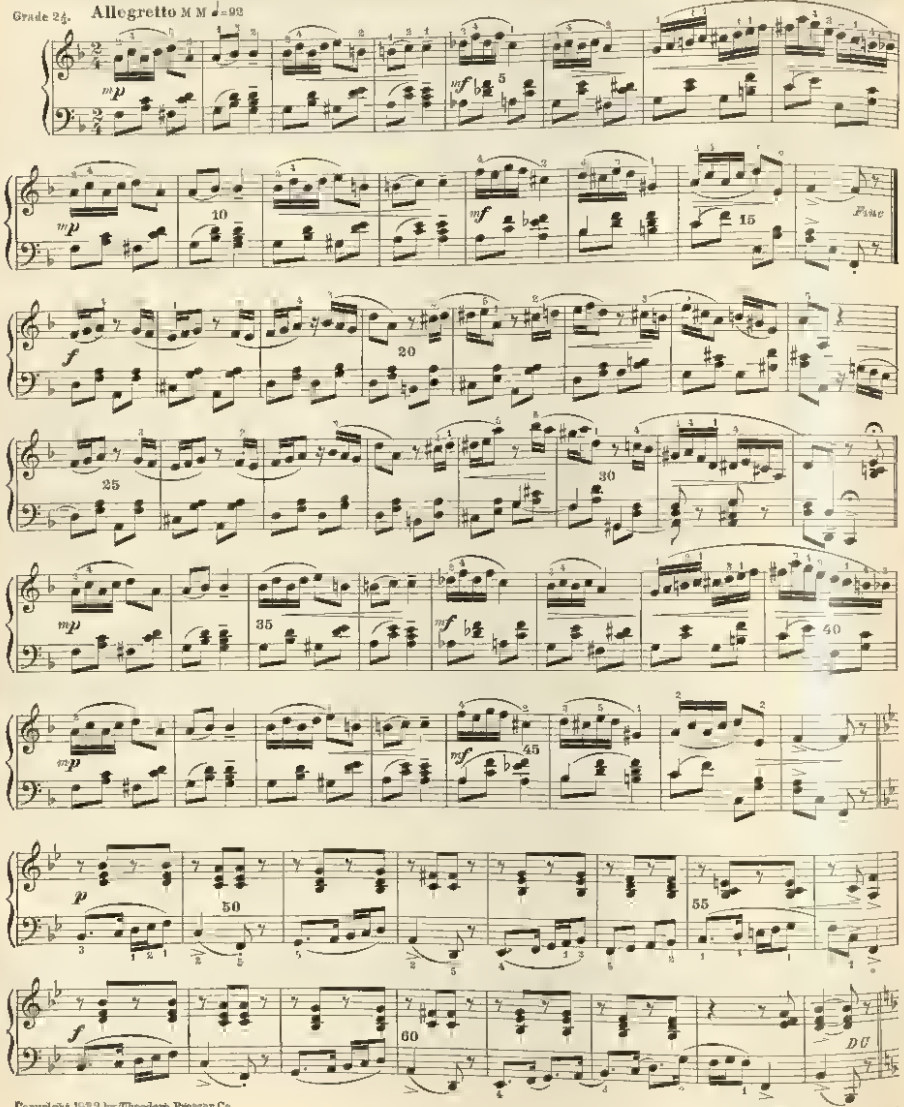
HO! FOR A HIKE

Sunny skies, winding trails, singing birds and buoyant hearts

F A CLARK

Grade 2½. **Allegretto** M M ♩=92



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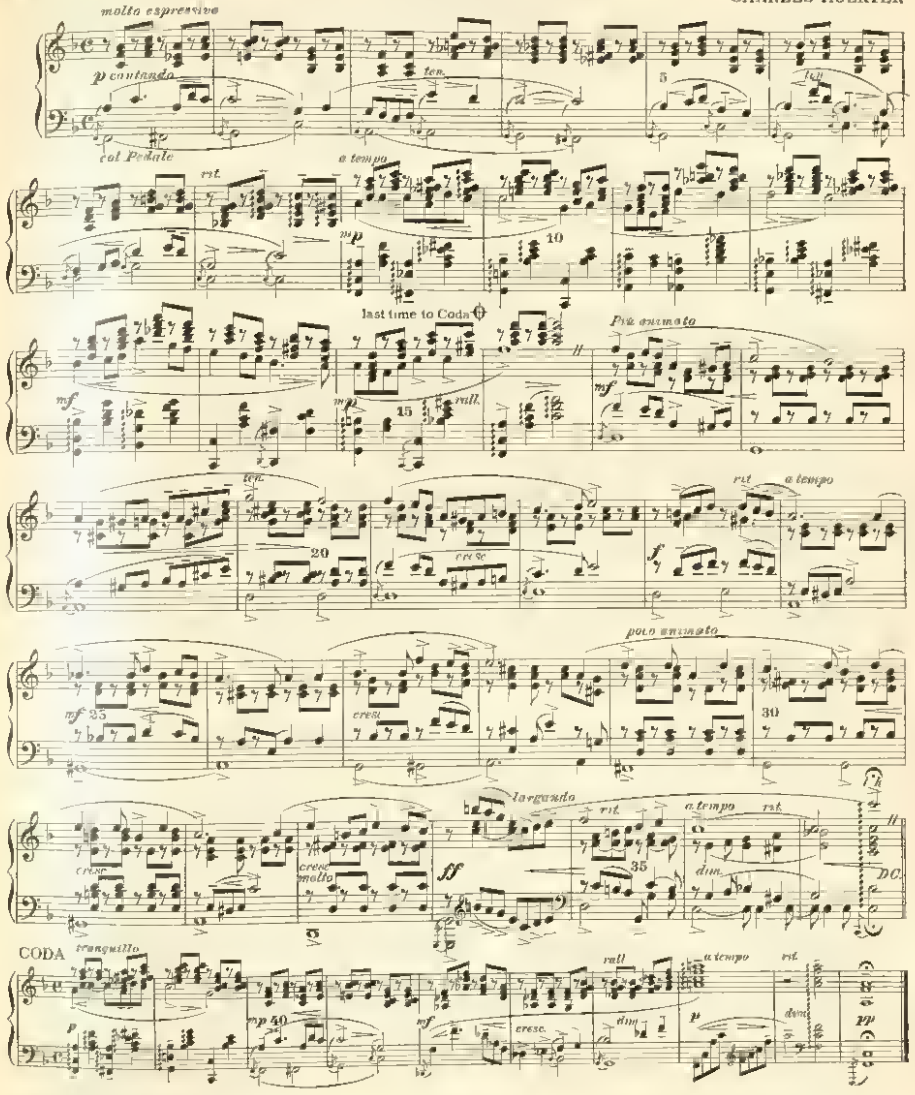
SEEN IN THE EMBERS

Grade 4

Moderato

CHARLES HUERTER



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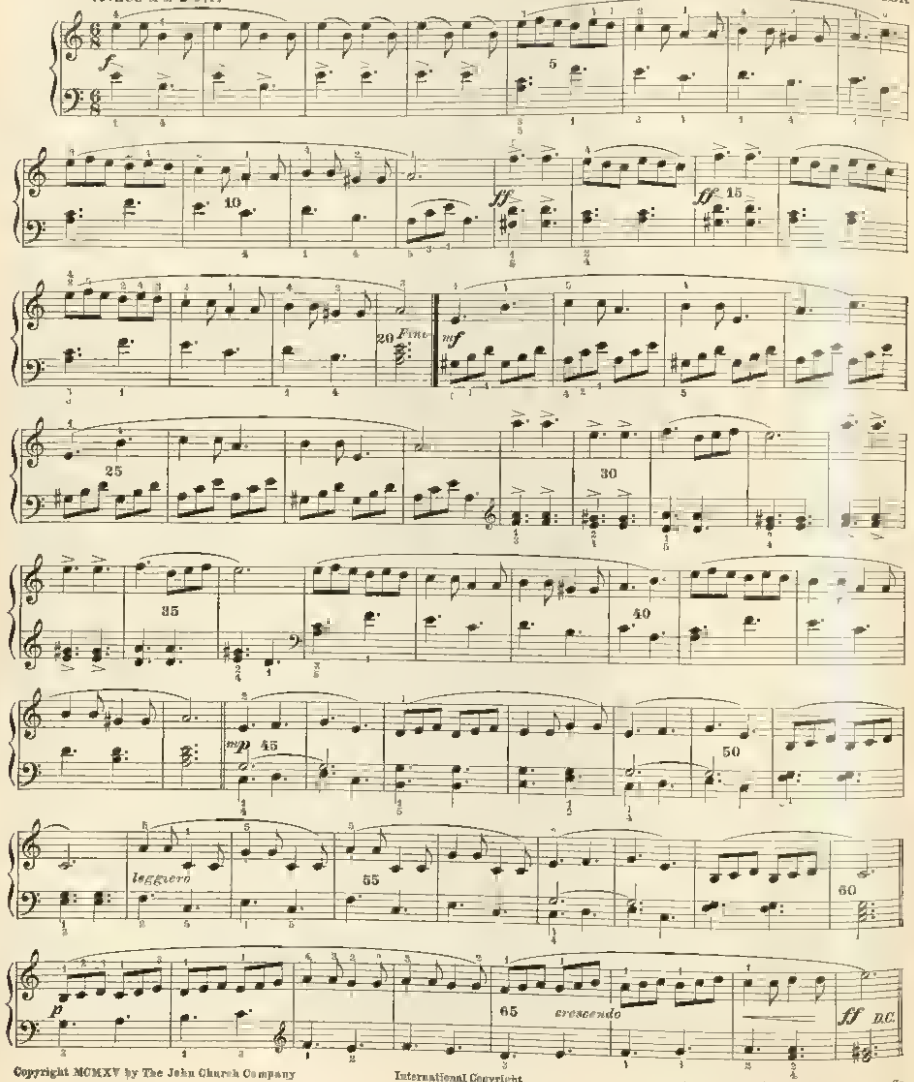
ITALIAN DOLL
TARANTELLA

This tarantelle, like the famous Pieczonka tarantelle in the same key, fairly runs away with the fingers and makes a delightful sport for 3d grade pupils

Grade 3

EDWARD A MUELLER



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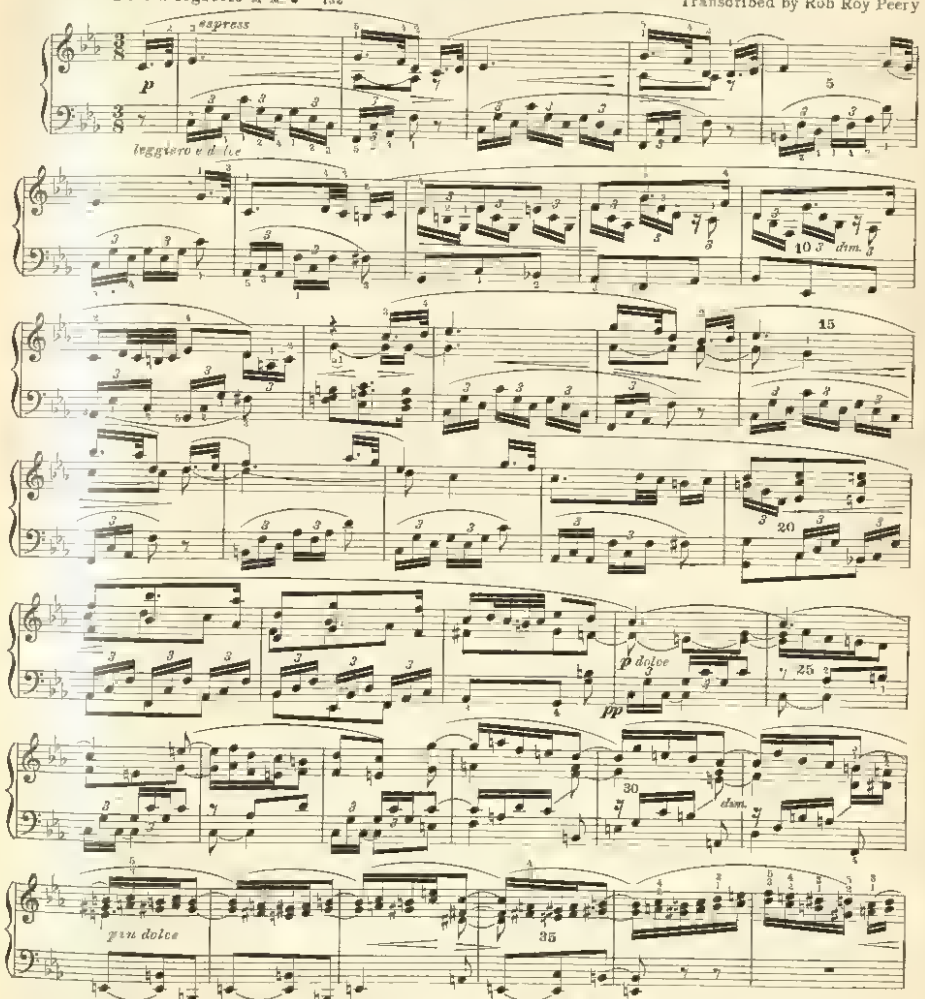
ALLEGRETTO

The most widely known movement from any of Brahms' symphonies Its rhythmic difficulties may be easily mastered. It makes a very effective short left hand study, giving the left hand surprising new authority From Symphony No 3, Op. 90. Grade 4.

J BRAHMS
Transcribed by Rob Roy Peery



This exquisite Brahms' excerpt ranks with his famous Lullaby in popularity. It was originally written as music for a setting of Goethe's Faust, which Brahms never completed

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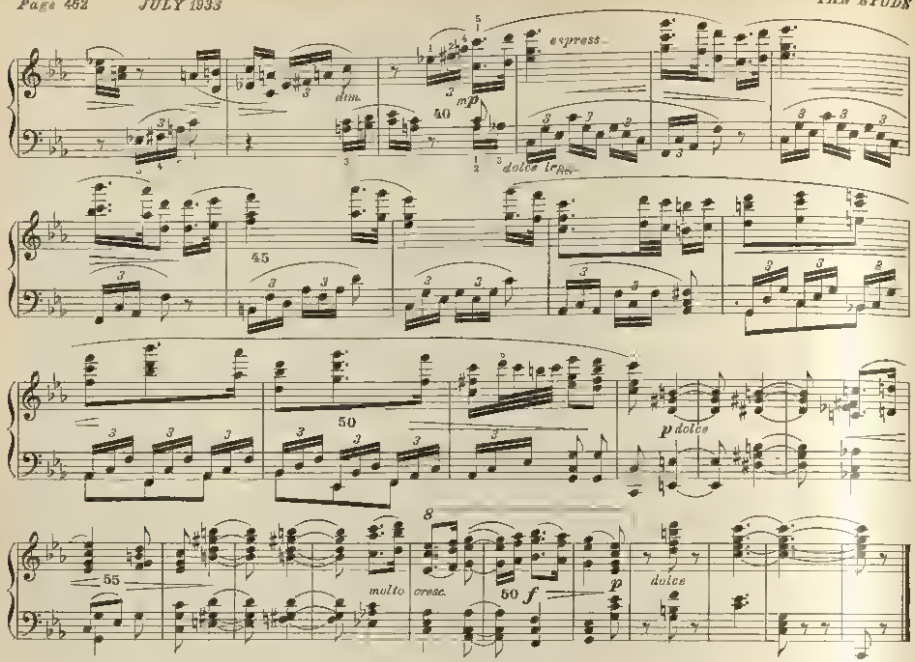
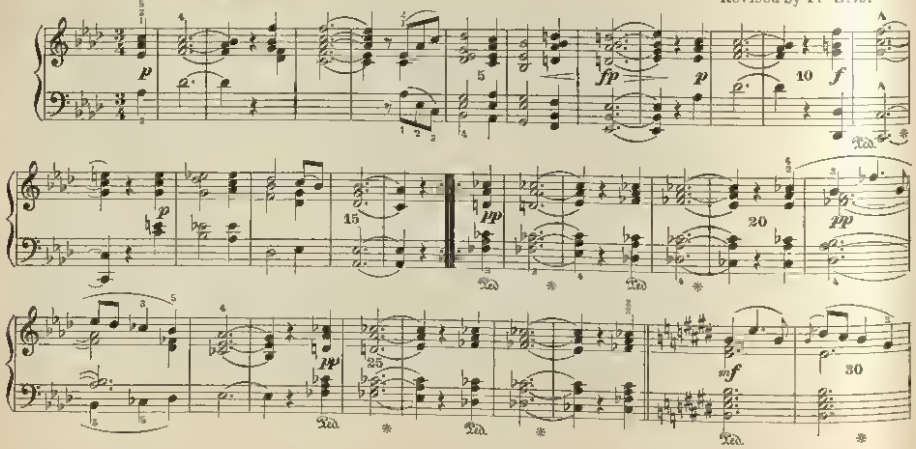


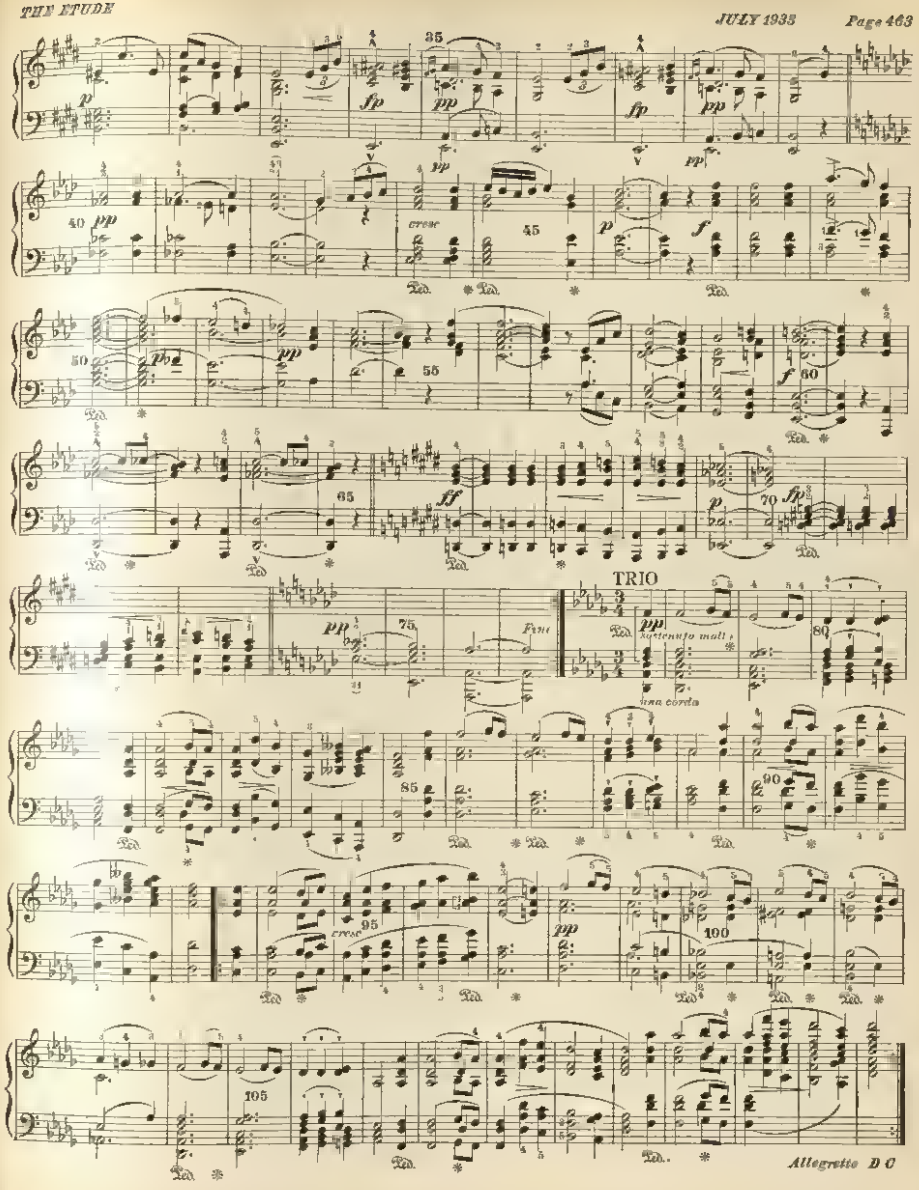
Grade 5

MOMENT MUSICAL

Allegretto M. M. ♩ = 56

FR. SCHUBERT, Op. 94 No. 6
Revised by Fr. Liszt





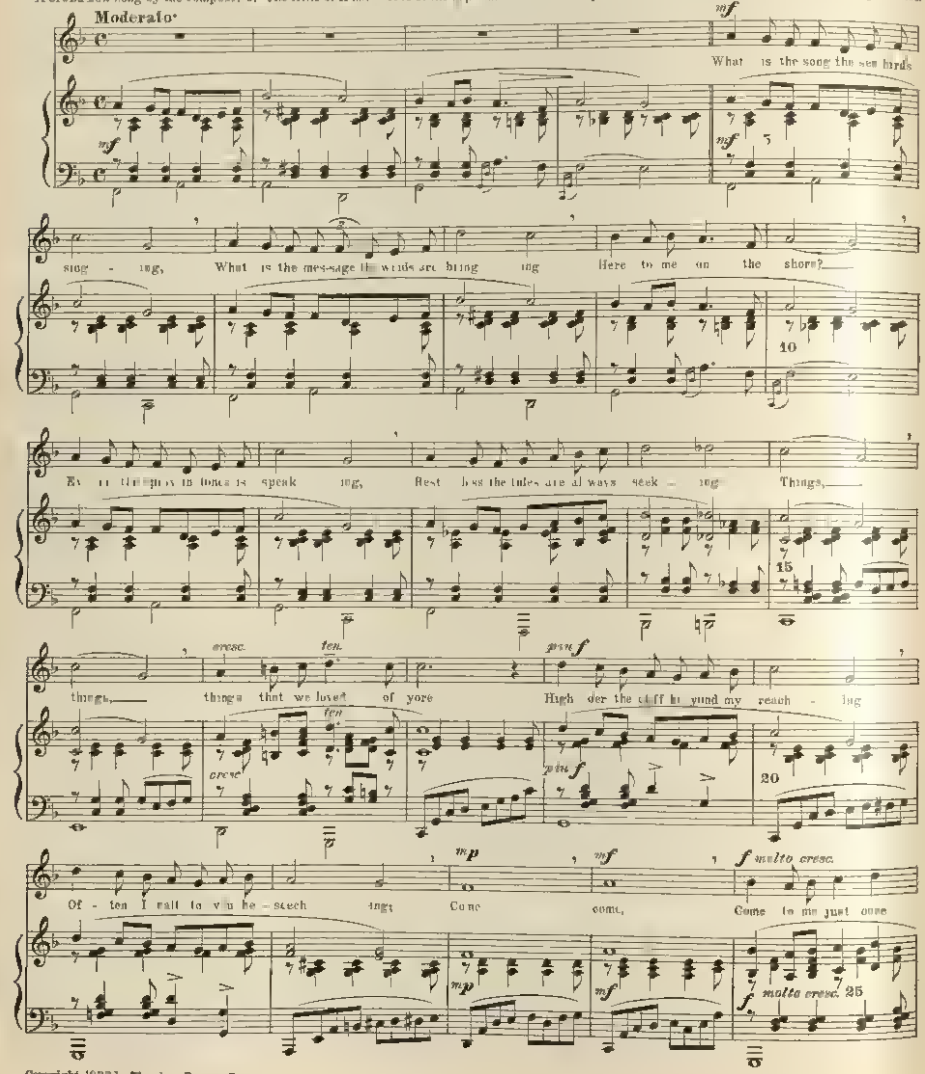
OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

CHARLES BANCROFT

DREAMS

OSCAR J. FOX

A brand new song by the composer of "The Hills of Home." It is of the type that teachers and particularly teachers of radio artists, will delight to use.



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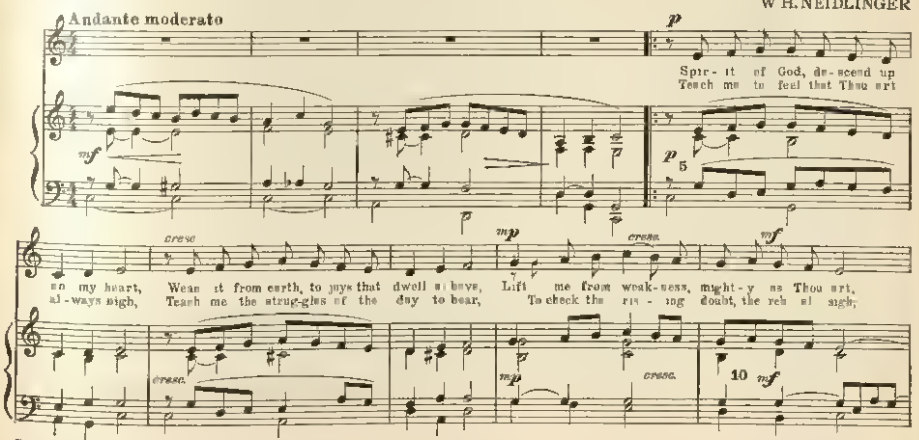
GEORGE CROLY

SPIRIT OF GOD

W. H. NEIDLINGER



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dim. e rit. a tempo

Teach me to love Thee as I ought to love
Teach me the pa-tience of un-ceas-ing pray'r.

I ask no dream, no pass-ing ec-sta-sies, No cease-less dwell-ing in the veil of clay

Just send Thine an-gel thoughts thro o-pening skies, And take the dim-ness of my

soul a-way O take the dim-ness of my

soul a-way

VALSE GRECQUE

First position only

Edited by Rudolph Magin

CARL WILHELM KERN
Op. 678, No. 1

Tempo di Valse

Violin

Piano

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NOCTURNE

FELIX BOROWSKI

Moderato M.M. ♩= 88

Sw to Gt
Ch Mel & Dulc
Sw Vox Humana & St Diap & Tremulo
Ped Bourdon 16

Manuals

Pedal

piu mosso
Add Flute 4
rall

Tempo I
a tempo
dim + rit
rit
Off Flute 4

Last time to Coda
Off Trem
Sw Oboe St Diap & Viola
ad lib
rall
un poco meno mosso
Ch Same as before
Ch to Ped

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Open boxes
Diapasons and Fl. coupled to Sw
On Gt to Ped.
cresc.
ff Full Organ
Reduce
tranquillo
reduce Gt
rit
a tempo
Off Gt to Ped
cresc. ad nec.
Sw box open

CODA
Viola & St. Diap. & Trem
Off St. Diap
Vox Celeste or Aeoline only

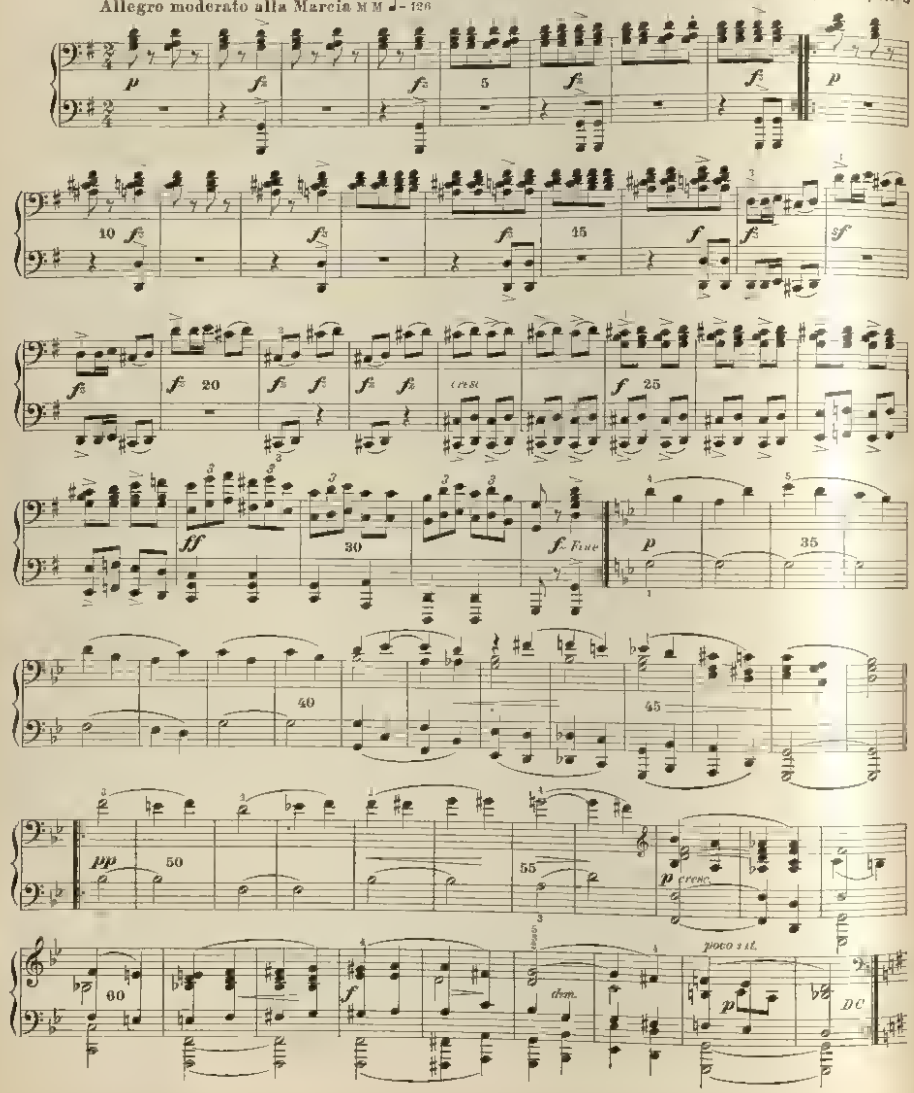
NORWEGIAN DANCE

No 3

SECONDO

Allegro moderato alla Marcia M M ♩= 126

EDVARD GRIEG, Op. 35, No 3



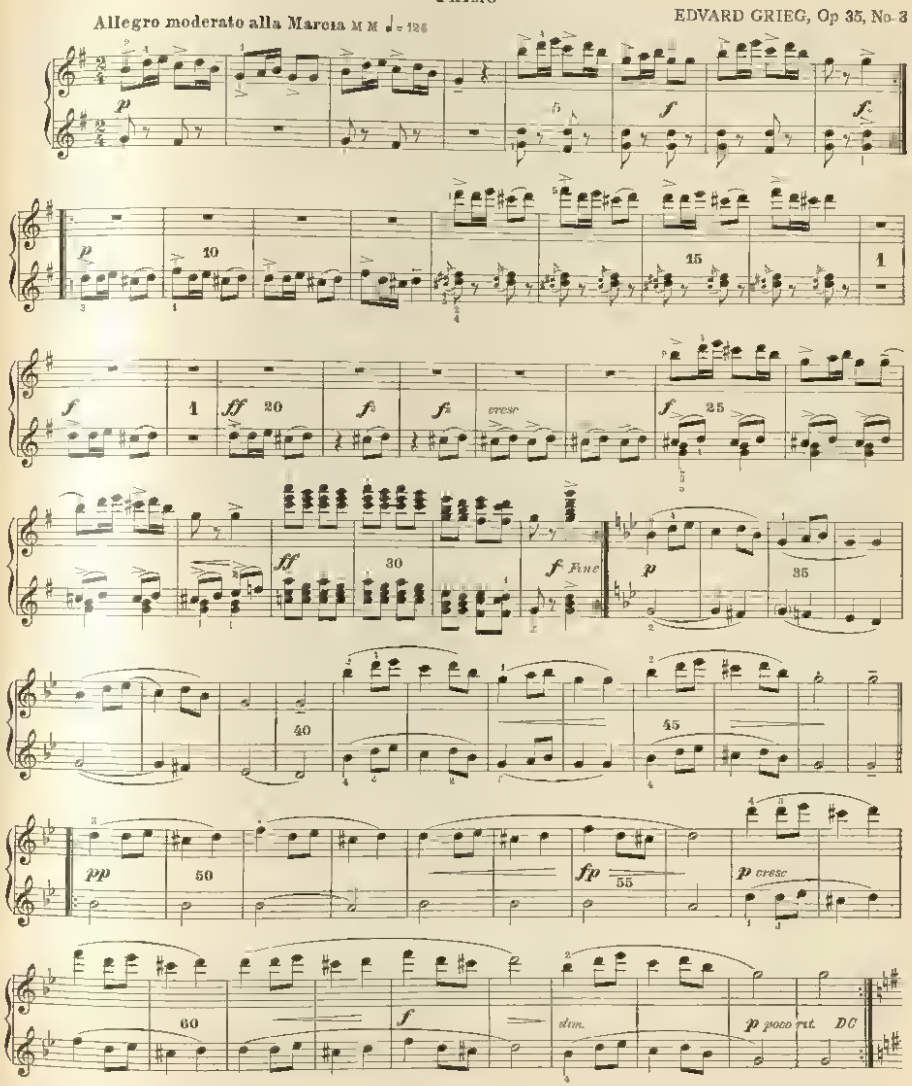
NORWEGIAN DANCE

No 3

PRIMO

Allegro moderato alla Marcia M M ♩= 126

EDVARD GRIEG, Op 35, No 3



PROGRESSIVE MUSIC FOR ORCHESTRA

VIOLETS

GAVOTTE

CARL WILHELM KERN
Arr by R. O. Suter

Tempo di Gavotte

1st Violin

Piano

CODA

VIOLIN OBBLIGATO

Tempo di Gavotte

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FLUTE

1st CLARINET in B♭

E♭ ALTO SAXOPHONE

1st CORNET in B♭

CELLO or BASSOON

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 2

YELLOW WARBLER

DONALD CLAFFLIN

Valse grazioso M M ♩.=138-152

mp

meno mosso

rall

Scherzando

Fine

mf a tempo

rall

accel

D.C.

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Grade 2½

LEAP FROG

DOROTHY GAYNOR BLAKE

Animato M M ♩=132

mf

p

mp rit

a tempo

mf

rit

mf a tempo

accel

f

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Grade 1

WAKING UP

CYRUS S MALLARD

Slowly

p

mf

rit e dim

pp

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Grade 1½

SANDPIPERS

MAE-AILEEN ERB

Allegro M M ♩=144

mf

Gay lit - tle sand pip - ers, joy - ous and free Trip - ping a - long on the beach,

If I knew ever the bet ter to keep They al ways skip a long just out of reach!

p

They're vel y care ful to keep their feet dry Keep their feet dry keep their feet dry!

For when a wave comes they're read y to fly, read - y to fly a - way!

rit

mf

Dart - ing a long at the cool wa ters edge, Look ing for food in the sea,

a tempo

Then wing ing swift ly to yon sand y ledge, Gay lit - tle sand pip - ers, joy - ous and free!

rit

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Grade 1½

THE BALL GAME

Moderato M.M. ♩=100 — Con moto

CHARLES H. MASKELL

f (Batter up, batter up play ball!) — mf (Pitcher winding up) — (Strike one!)

(Strike two!) — (Foul ball!) — accel — (Three strikes you're out!)

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Grade 1½

THE FOUR-LEAF CLOVER

Tempo di Valse M.M. ♩=148 — WALTZ — H. ENGELMANN, Op. 262, No. 1

p dolce — cresc — p — mf — scherz — cresc — dim — mf

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EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude

BY ROB ROY PEERY

DREAMS

By Oscar J. Fox

(Vocal)

The name of Oscar J. Fox has become familiar to radio listeners as the composer of *The Hills of Home*, a song widely heard on the air. Admirers of this ballad will find interest in this new composition by Mr. Fox.

The text is by Charles Bancroft, eminent poet of Philadelphia, and it expresses the message of the words the sea and the restless tides calling. I quote "Dreams that on hearts adore."

In the key of F this song is suitable for medium voice. It is available in sheet music for both high and low voice. The composer has indicated with the usual marks the places where breath should be taken. For the most part these follow the metric line of the lyric. An exception occurs, however, in the lines, "Restless the tides are always seeking. Things, things things that we loved of yore." Here the voice should carry over to the breath mark as indicated measure 15.

The second verse measure 19 should be begun somewhat louder than the *mezzo-forte* of the first. Note the *p* measure 21, *mf* measure 24 and the *molto cresc.* to the climax measures 25-26.

Resume the first *tempo* after the piano interlude. The breathing indicated provides sufficient support for the climax of the song reached in the last line.

SPIRIT OF GOD

By W. H. Neidlinger

(Vocal)

"I Feel God" is one of the best loved songs of this favorite composer. Mr. Neidlinger was a pupil of Dudley Buck and for many years he was a teacher and choral director in Brooklyn, Philadelphia and elsewhere. His many compositions include organ, chamber, sacred and secular songs.

The song is given here in the low key for the baritone or bass. It should be sung in moderate slow time with care of the nuance of the dynamic indications. In measures 9 and 11 sing the large notes for the first verse, the small notes for the second verse.

Note the pleasing use of the vocal melody in the piano accompaniment, measures 19-28. Here the voice carries an *obbligato* part, and the accompaniment should be well brought out. Observe the *crescendo* and *decrescendo* to *fff* in measures 21 to 24 followed by a broad *ritardando*.

The Coda, measure 31, should be sung *Tempo* solidly. To assure ample breath for the sustained close a quick breath may be taken after the word "soul."

NOCTURNE

By Felix Borowski

(Organ)

Mr. Borowski needs no introduction to Etude readers, for many of his excellent compositions have appeared in its pages.

This *Nocturne* in the Key of E flat major is appropriate for both church and recital purposes. It is of medium difficulty and will require thorough preparation.

Set stops on the various organs as follows:

Sw. *Voix Humaine*, 51 *Diap.* *Trem.* and Sw. to Ped.

Gt. *Diapasons* and *Flutes*

Ch. *Melodia* and *Dulciana*

Ped. *Bourdon*.

The composer has given full directions for the use of the manuals and has indicated changes of registration in the score. The left hand melody of the first section is played on the Swell, the right hand accompaniment on the Choir. At measure 9 add 11 and 4 to the Swell for eight measures.

The second section is in the subdominant key of D flat major. Here change the Swell stops to *Oboe*, 51 *Diap.* and *Trem.* This change should be prepared in the preceding section. The right hand now plays on the Swell, and the left hand on the Choir with its former registration. Add Choir to Pedal single.

The Great organ is introduced for the first time in measure 38, left hand, and both hands at measure 42. Note how the composer builds up to a tumultuous climax with Full Organ at measure 46. This is readily accomplished with the *Coupler* pedal. The return to the subdominant theme occurs in measure 53 with the same registration as before.

VALSE GRECQUE

By Carl Wilhelm Kern

(Violin and Piano)

Valse Grecque is a French title meaning Greek Waltz, and it is doubtless used by Mr. Kern in effect to a composition in the idiom of the Greek classic dance.

The young violinist who has become reasonably familiar with the first position will find this lovely spot *legato* lesson, but will have no difficulty in mastering the melodious composition. The opening measures will require which bows, but the eighth notes in measures 9 and 10 are to be played with short strokes in the middle of the bow. The quarter rest, measure 11, gives opportunity to raise the bow for the next stroke on the next measure. Observe the *ritardando* in measures 17 and 18. It will be a bit *poco* (a little) in measure 17 and 24. It is as much as measure 29 becomes "slower." The eighth notes in measures 29 and 31 should be played at the frog, those in 30 and 32 at the point.

The second section, measure 37, is marked *più mosso* and should be played at a faster tempo. Here single eighth notes will simple have precedence. These should be played *legato* with a minimum of bow. This section is repeated. At the D.S. go back to the sign measure 5 and play to *Fine*.

VIOLETS

By Carl Wilhelm Kern

(Orchestra)

This little Gavotte for junior orchestras will add spice and sparkle to any program of orchestra music. The *Gavotte* is an old French dance usually in 2/2 time and as is the case in this composition should commence with a half measure. This form was much used by Bach and Handel in their instrumental Suites.

While not so easy as some orchestrations appearing recently in THE ETUDE, *Violets* will present no difficulties for the average beginner in orchestra. The 1st Violin part may be played entirely in the first position, optional fingerings for third position playing will prove more effective. The small notes which are used in the 1st Violin part will help the player to keep the place and should be used only in the absence of Cornet or Flute as indicated.

The same rule applies to the Viola Obbligato part, although there would be no objection to playing the small notes from the 1st Violin part. This piece might be performed by two violins and piano in which case all cued notes should be played.

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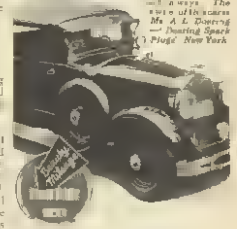

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Edited for July by

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The Singer of the Present and the Future

By NICHOLAS DOUTY

PART II

Resonance

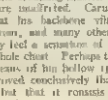
THIS IS another word little understood and carelessly used by singers and teachers. Personally I prefer the expressions *tone reinforcement* or *vocal reinforcement*. In spite of the fact that the many treatises upon resonance have made it theoretically quite clear, yet practically it is not very well understood. That the bones and cavities of the mouth, nose and throat perhaps even the bones of the trunk and the cavity of the chest enhance the beauty and increase the volume of a tone, we can be pretty sure. If you do not believe it, catch a cold in the head and see how differently the voice sounds even though the breathing muscles and the vocal bands are unaffected. Caruso was quite sure that his backbone vibrated during vocalization, and many other singers say that they feel a sensation of reinforcement in the whole chest. Perhaps they are right.

By means of his hollow spheres Helmholtz proved conclusively that no tone is simple, but that it consists of a fundamental and many overtones or partials. Thus when the pitch

Ex. 1

is sung the result is

Ex. 2



with the B flat and high B flat considerable variance from the tempered scale.

Tone quality depends upon the relation between the fundamental and the overtones. Speaking generally, in a rich full voice the fundamental is strong and the first few overtones comparatively resonant. In a thin voice the fundamental is not strong enough and upper overtones are too prominent. One can instantly see how the quality of a voice is determined by the individual build of the singer, the strength and resonance of his vocal bands, the thickness or thinness of his tongue, by the soft palate uvula and lips, by the volume of his chest, by the head and nasal cavities and the size of the bones of the head and face. Taste in tone quality is individual too. If a man enjoys an ugly vocal sound, it is almost impossible to effect a permanent change for the better until he recognizes that it is bad and understands the difference between it and a good quality of tone. Nor can the singer with nasal catarrh enlarged tonsils or elongated uvula get the best of vocal reinforcement. Try as he may the resonances of the nasal cavity and the head are impaired and his tone more or less nasate.

In a healthy strong person with a good chest and well developed breathing muscles, the resonances occur naturally when all tongue, throat, jaw and lip interference are removed. It is a mistake to encourage any of the resonances of the expense of the others. Straight metal is say. No tone is so high that it should not have a feeling of vibration in the chest, none so low that it can do without the resonance of the nose and head. The result was a beautiful smoothness and a fine similarity of quality throughout the entire scale, together with a sense of easiness of production and freedom of throat, jaw and tongue.

Enunciation, Pronunciation, Diction

PERHAPS enunciation might be defined as the formation of the vowel and consonant sounds good pronunciation as their clear production without local accent or personal peculiarities. Good diction demands an understanding of the meaning of the words and sentences, an appreciation of their artistic value and the ability to bring into prominence those that are most important. Pronunciation and enunciation demand a good ear and loose free muscles of speech along with brains and a fine education. This explains why so many American are found wanting when they sing in a foreign tongue. They say the words quite perfectly but they all too often have not the faintest conception of what they mean.

It should be borne in mind that the vowel sounds in the continental languages are not quite the same as in English. The Italian *ah* is far more free and open of them all and that accounts for the lovely tones of many Italian and Spanish singers. The French *ah* and also the American *ah* are somewhat sharper in sound and the German *ah* is darker and thicker. The French *u* and the German *ue* and *ue* are absent from English and are therefore difficult for American and English tongues to form.

Radio artists must produce both the vowel and consonant sounds with the utmost care. If the words are not pronounced with great distinctness the listener will soon cut the artist off and tune in another station. Remember once more that the *re* syllable is apt to be shrill and so too dull and that the consonant *s* reproduces badly.

Personality

A TINE PERSONALITY might be described as our rich in all the good human qualities, with the bad ones eliminated to the utmost. Good looks a beautiful figure, a pleasant smile, an ingratiating stage presence and the ability to produce that elusive thing called atmosphere are quite as important to the artist as a fine voice. In the case of the operatic singer of course make-up gesture action and characterization must be added.

Just how one's personality is projected over the air it is very difficult to understand. Generally the operatic artist, robbed of his make-up and his gestures, and no longer able to "read his stuff" makes but a small fraction of his usual effect per radio. There are a few who succeed in retaining charm individuality and personality. It is not just the beautiful tone quality of Sigrid Onegin's voice that we admire. His superb art and lovely phrasing act as entrancing to our ears when we listen to him over the air as when we see and hear him in person in the opera house. The magnificent technical equipment and splendid musicianship of Mme. Lily Pons lose nothing by reproduction. Mr. Lawrence Tibbett's truly remarkable gift of characterization appeals vividly to our imaginations so that it is easy for us to recreate in our mind's eye the roles that he sings.

The Future

THAT WONDERFUL LEADER of the remarkable Philadelphia Orchestra, Dr. Leopold Stokowski, sees in the opera of the future a vision of color beauty and grace a feast for the eye as well as for the ear and the mind. According to him the prima donna of the future will no longer be fair fat and forty, for but she will be forced to look and act as well as the sweet *Juliet* and *Mimi* will be slender and girlish. *Delilah* beautiful as a movie star. *Faust* romantic and attractive while *Siegfried* will have the physique of a Sharkey or a Schmeling.

It was the writer's privilege to see such an experiment tried in an operatic performance in Munich. In the opening scene of Wagner's Das Rheingold" three lovely *Rhine Maidens*, swimming in the depths of the Rhine tempt the hideous dwarfish *Alberich* with the delights of love. Almost made, they move ever closer and closer to him and his futile efforts to seize them form one of the basic motives of the entire trilogy. All too often these roles are sung by three buxom middle-aged German house-wives with very fine voices indeed but alas their scanty costumes reveal nothing to make understandable the further action of the opera. Zagfeld or George White would have put on the scene much better.

In the interesting performance already mentioned, the *Rhine Maidens* were portrayed by three handsome young girls of the "Corps de Ballet," while the music was done by three fine singers hidden among the musicians in the golden middle of orchestra. Synchronizing between singing and action had been obtained by long and careful rehearsal, and the effect was magnificent. Perhaps something like this kind will have to be done in the opera of the future. It is not impossible that it requires only care and much rehearsal.

Television will have a somewhat similar effect upon the radio artist. They will have to look and talk and think better than they do now which will be "A consummation devoutly to be wished." Perhaps it may even rid us of the crooners, for it is hard to imagine anybody loving well while he makes those curious inhuman soulless noises.

When the enormous technical difficulties upon which this reproduction of opera depends are finally solved by the hard working geniuses the radio engineers (and that they will eventually be solved who can doubt?) we may look forward to the time when we shall be able to see and hear scenes from "Faust" "Carmen" "La Boheme" or "Die Meistersinger" while sitting in our own homes, by simply moving a lever. Could mechanical reproductions go farther this side of Heaven.

The singer of the future then will be forced, by the circumstances of his daily life to be handsome, graceful courteous well bred, a student of languages a good actor and a man familiar with the best images of society. The singing teacher too will be much superior to the ordinary *maestro* of these backward times. No longer will the knowledge of the art of singing be enough. He will be eternally a student trying with all his heart and mind to solve the ever new problem which the advancement of mechanical reproduction makes it necessary for him to understand and to practice, and of that continuously complicated technique so necessary for the projection of agile sounds and emotions through the universal ether.

Clearing Up Enunciation

By HOWARD H. EDGERTON

IN METHODS of teaching today three phrases of study have lately undergone drastic revision. The first of these, the study of *high-front vowel formation* has become a part of an exacting research into purity of pronunciation. The second phrase, that of *phrase accentuation* has developed belated importance with the spread of popular interest in the connection between rhythm and word-accent as in jazz, and between accentuation and the interpretation of all music as taught by Matthay of England. Lastly a side of vocal mechanism formerly touched upon only by the "finishing master" or special teacher has been brought into the average teacher's curriculum use. We refer to the *timing of consonants*. And what is to be said herein with the partial exception of the section on consonants might well apply to any language although English will be the medium to be held in mind.

Vowel Formation

THE PHYSICAL construction of the vocal instrument for our thing is antagonistic to the method of using one position of the mouth, or very slight modifications of it, for all vowels. It is physically impossible to obtain purity in every vowel with one position or with one attack. Try for example singing the personal pronoun "I" with tongue tip upon the teeth" as the exclamation "Oh! with the mouth wide open" or the vowel "a" as in "bal" with lips forming an oo-and down wall."

But perhaps the vowels most misused against in this way are those which are technically termed "high front" because of their manner and place of formation in the mouth. These vowels are "e," as in eve" and "i" as in "ill." The reason for this general "malformation" is that, especially in the female voice these letters in particular illustrate the modern rule that "part of every tone must be sung through the nose." And this is mainly a succession to lay phraseology. For after all the vocal anatomist realizes that the primary cause of the prejudice against tones "nasal tone" is an absurd notion of a stretch of the muscular bands into a frequent narrowing of the false glottis. The nasal tuning of the ventriloquist is produced irrespective of nasal resonance. The mistake is made in telling the pupil these facts in their stark nakedness. The subject must be instructed all of it, all he clothed in homely terms, such as "Sing every tone partly through the mouth and partly through the nose, except those sounds which must be sung entirely through the nose, like "m" and "n."

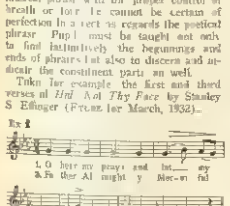
Vowel production then might be summarized in this way:—Realize that every spoken vowel is to be sung with perfect purity both as to phonetics and to tone, and that this is done through free or unrestricted, charming mouth position, and through the proper attack, which latter can be described as that the natural air of vocal muscles

Breath the Life of Song

BREATHING should be to the singer what breathing is to the violinist, that is, a necessary mechanical act and the one most vital to good phrasing. Each has to do with the all-important subject of accentuation. The mouth and vocal chords of the singer should be as much a perfect mechanical adjustment with his lungs as is the left hand of the violinist in action with his right. Only in this way can the vocalist hope to attain ultimate perfection in pronunciation, tone in the best songs, the musical accent in mechanically of one with the diction of syllables or phonetic accent. And unless the performer has a perfect conception of the way to accent a musical phrase with the proper control of breath or tone he cannot be certain of perfection in accent as regards the poetical phrase. Pupils must be taught not only to find intuitively the beginnings and ends of phrases but also to discern and indicate the constituent parts as well.

Take for example the first and third verses of *Hail And Thy Face* by Stanley S. Ellinger (Etude for March, 1932).—

Ex. 1



The first verse is almost entirely monosyllabic, and the first six notes of the minor are alike in pitch. The untutored singer will render this verse partly in a dreamy monotone, and the rest in a meaningless sing-song. When the third verse is reached he will automatically repeat his performance although here there is a goodly percentage of polysyllables. To correct this it must be taught that the musical accent for the two phrases (eight measures) should be strictly observed and as a result the "word accent" in the first verse and the syllable accent in the third will be perfected to the increase of intelligibility. It is the necessity for correct breath control in tone production, or proper attack especially at points in the midst of the phrase which brings us directly to the consideration of the timing of consonants.

Consonantal Values

IT IS A MISTAKE to operate as the theory that only vowels are to be audibly voiced or sung. In reality many consonants have true tonal value and it is the suppression or "skimping" of these sounds that causes poor enunciation. Comparatively few consonants are truly voiceless. They are "k," "p" and "t" as the "stops" or those letters which require a momentarily complete stoppage of breath (thus of tone) and "h," "s" and "f" in the fricatives as well as the consonantal digraphs "ch" and "sh," and the digraphs "th" (thin) and "th." The other stopped consonants, "g," "d" and "b" have no tonal value although they are voiced. Similarly with "j" and "v." Also voiceless are "r" and "l," as partaking of the sounds of "k" and "t." This leaves "l," "m," "n," "r," "v," "w," "y" and "z," which are to be sung almost as vowels.

Eight of the twenty-one consonants then have tonal value against eight that are voiceless. For example, note better could be found than the verses previously given. The first consonant is "h" and it should be indicated as clearly as possible although it is voiceless. Similarly with "p" in "prayer," "t" in "list," "m" in "mighty" and "r" in "cry," "come," "merciful" and "incline," and "f" in "Father" and "merciful." These are the only voiceless consonants which are pronounced. The "th" in "Thee," "Thine" and "Father" is thick and therefore voiced. The "r" in "hear" illustrates the principle of timing consonants.

The rules are:

1. In general, any tonal consonant at the end of a syllable should be sung for approximately half the length of the note assigned to the syllable.

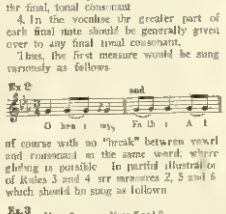
2. Any tonal consonant at the beginning of a syllable should be sung the space of a grace note before the vowel sound.

3. The longer the syllable note, or the slower the tempo the shorter should be the final, tonal consonant.

4. In the vocalise the greater part of each final note should be generally given over to any final tonal consonant.

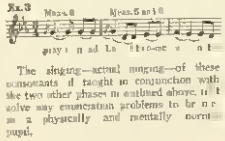
Thus, the first measure would be sung variously as follows

Ex. 2



of course with no "break" between vowel and consonant in the same word, where glides is possible. In partial illustration of Rules 3 and 4 are measures 2, 5 and 6 which should be sung as follows

Ex. 3



The singing—actual singing—of these consonants if taught in conjunction with the two other phases in outlined above, will solve any enunciation problems to be met as a physically and mentally normal pupil.

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The Music of the Mass

By JAMES A. BOYLAN, D.D.

The Etude endeavors to present without consideration of creed, the beauty of the music of all denominations. We are here permitted to publish an article by one of the foremost authorities of the Catholic Church

THE INTEREST created in the musical world by the annual performance at Bethlehem, Pennsylvania, of Bach's "Mass in B Minor" serves to show that in the realm of great art men can lay aside the racial and religious differences which so unhappily divide them. Here we have the texts of the Catholic Mass set to music by a Lutheran composer and attracting year after year an audience made up of Christians of all denominations, of Jews and of people of no religious belief.

As they listen to the noble music of Bach, it is natural to suppose that many who respond to his power and inspiration ask themselves, "What is it all about? What is behind it? What is it that could inspire such a stupendous musical structure?"

The fact that the words are sung in Latin and that the titles of the various pieces are listed in this same language does not help matters. Of course we are accustomed to the opera house to listen to Italian, French and German librettos sung in their original language. Most musicians are familiar with the arguments for and against opera in English. Wagner's music dramas cannot be fully appreciated unless one is familiar with the German text to get the full meaning of the combination of acting, singing and orchestra, one should understand each word as it is pronounced by the acting singer. Yet it would be rather safe to assert that only a comparative few of the devotees of Wagner are able to enter so completely into the mind of the great master. With only an imperfect knowledge of what is happening on the stage, the music is so powerful of itself that it carries the listener along.

The Stupendous Bach

IN THE BACH MASS we have a similar example of the power of music to enthrall an audience to which the meaning may be even more obscure since there is no story in the ordinary sense of the word to help the imagination. Of course it is obvious at once that in the Mass we are not dealing with absolute music. The mere fact that there are words to be sung indicates that the composer is no longer free to let his imagination follow its own bent.

Bach had an extraordinary ability in constructing a long and beautiful melodic line, a consummate mastery of contrapuntal and harmonic devices and a musical imagination of the first order to be sung. He could build up a combination of voices and instruments which is almost overwhelming in its effect. In addition he had something that goes deeper, he could mould all his great powers to the expression of a given quality of emotion. He could express in tone on a magnificent scale, the emotional content of the great Christian tradition. The intellectual and emotional character of the music itself is sufficient to arouse the musically trained listener, but it must be evident that to appreciate the work in its full value not only the words themselves but also their purpose must be understood.

Heredity and Genius

NOW IT SHOULD NOT be necessary to elaborate on the point that a genius of the stature of Bach did not spring full panoplied from nothing. Art such as his could have been only the result of a very long development. He received from his musical forbears a tradition and a knowledge which no one man could have possibly worked out unaided. This knowledge was brought into being directly by the labors of men who for generations were engaged in providing music for the liturgical services of the church. From the earliest times these services were celebrated in a very solemn manner and music has always constituted an important and integral portion of public worship. This fact gave the opportunity and the incentive which in our modern times have been transferred to the theater and the concert hall.

In the Catholic system of public worship there are two distinct services for every day in the year. They are known as the Mass and the Office. Both have been the subject of great musical elaboration but for the sake of clarity and brevity, we will confine our attention to the former.

The first point to be made is that the music of the Mass is intended to accompany a solemn rite or ceremony and that, therefore, a judgment as to the relative meaning of the music presupposes a knowledge of the ceremony. For this reason a brief glance at the latter will not be out of place.

The Rite

THE FORM of the Mass as it exists today is very old. Naturally in the course of centuries there have been many changes but the essentials have remained fixed since the second or third centuries. Christianity, as it resulted from the union of two distinct services, just when this union took place we do not know but we find the present form quite securely established in the fourth century. The first Christians were recruited largely from the Jewish populations scattered around the Mediterranean basin. They were accustomed to a form of public worship which consisted essentially of readings from the sacred books of the Old Testament, with the singing of the psalms interspersed. The distinctly Christian service from the very beginning was the Eucharistic celebration. These two were united into one and became what we know as the Mass. Even today the line of cleavage is distinctly visible, so that it is natural to divide the rite into two parts. Anyone who has ever been present at a solemn Mass sung by a bishop will have noticed that during all the first part of the ceremony he remains on a throne away from the altar; that at a certain point he ascends the altar and remains there until the end.

The first part, being a liturgical demonstration of the form of worship used in the synagogues, centers around two readings from the Sacred Scriptures but, as would be expected, in the Mass the New Testament has been substituted for the Old. These two Lessons, as they are sometimes called, are known as the Epistle and the Gospel. Between them was sung (and is still supposed to be sung) a psalm which we call the Gradual. This latter word comes from the Latin word "gradus" which means "step" because on the earliest times it was sung by a soloist standing on the steps of the pulpit.

An Evolution

WHAT PRECEDES and follows this simple rite has been added at various times. From an early period the clergy came to the altar in procession. Now it must be remembered that organs were not used in those days nor until quite modern times. A choir of trained singers sang a psalm, which was preceded and followed by an antiphon. This was called the *Introitus*, or *Entrance*. It is still the first musical piece of the Mass. But the psalm has been shortened to one verse. In the English usage this shortened the same to Introit.

The *Introit* is followed in our present Mass by the *Credo* sung by a vast concourse of people, to its old authentic melody will recall how impressive it can be made.

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The Holy Communion

THE SECOND SECTION of the Mass is for the celebration of the Eucharist. This naturally falls into three parts called the *Offertory*, *Consecration* and *Communion*.

In the early days it was the custom for the people ritually to bring to the church the bread and wine used at the service. Everybody present was expected to make an offering. The collection of these offerings from each member of the congregation took a long time and to cover the ceremony the choir sang a long psalm. With the *Antiphon* this psalm was called the *Offertory*. The ritual died out but the musical *Offertory* still remains, although very much shortened.

The Greek word *eucharistia* means the giving of thanks. Now the central act of the Mass is the Consecration which is the memorial of the Last Supper and in Catholic doctrine of the Sacrifice on Calvary. This began with an invitation to all present to raise their minds and join the choirs of angels in praise of God and in thanksgiving for all his benefits. It is rung by the priest at the altar. It is known as the *Preface* because it is the beginning of the *Prayer of Consecration* the rest of which is recited by the priest in a low voice. The whole congregation answers with the *Sanctus* or *Holy, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of Thy Hosanna in the highest. Blessed is he that cometh in the name of the Lord. Hosanna in the highest!*" The words are now divided between two composers as which are known as the *Sanctus* and *Benedictus*.

The Lord's Prayer sung by the priest forms the link between the Consecration and Communion. At the present day it is not customary for Catholics to receive Communion at a Mass which is solemnly sung but it was otherwise in earlier times. *The Lord's Prayer* was followed by the Breaking of the Bread, preparatory to its distribution. A chanter rang the words of St. John the Baptist "Lamb of God, who takest away the sins of the world," and the people answered "Have mercy on us." This was sung three times, and at the third repetition the response of the people was changed to "Grant us peace." Hence the *Agnus Dei* in the course of time became an extended musical piece. The actual distribution of Communion was a long and complicated ceremony, and the choir covered the time required by singing another psalm with an or two *Antiphon*. The number of communicants at solemn Mass gradually decreased and the need for this psalm disappeared but, as in the case of the *Introit* and *Offertory* the *Antiphon* still remains and should be sung. It is called the *Communion*.

(Continued in August Etude)

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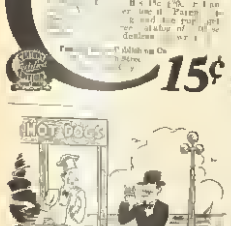

THE FLUTIST VISITS CONEY ISLAND

AUTHOR'S ERROR

The author of By Help of Brass, which appears on Page 384 of the May issue of The Etude, wishes to correct an error. An example is in the Key of C the obbligato part for the B flat Cornet which is a transposing instrument, should have been in D with two sharps in the signature and the notes transposed accordingly.

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Choirmaster's Guide

FOR THE MONTH OF SEPTEMBER, 1933

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
THIRD	PRELUDE Organ A Celtic Pastorale — Lemare Piano A Solemn Procession — Mayer ANTHEMS (a) Rejoice in the Lord — Calkin (b) Praised Be the Lord Daily — Coleman OFFERTORY Glory to God — Stults (Medium Solo) POSTLUDE Organ Adoration — Cummings Piano Tr Thirty Grand March — Burgmein	PRELUDE Organ Andante Pastorale — Mesly Piano Reverie — Sokolowski ANTHEMS (a) O Praise the Lord — Wooler (b) Savior, Breathe an Evening Blessing — Roberts OFFERTORY Bless Redeemer — Bilbro (Mezzo Soprano Solo) POSTLUDE Organ March in E — Merrett Piano Evening Shadows — Riley
TENTH	PRELUDE Organ Festal Prelude Andre-Rockwell Piano Memories of Autumn — Sinnett ANTHEMS (a) O Magnify the Lord — Wooler (b) Guide Me O Thou Great Jehovah — Geibel OFFERTORY Thou Art My God — Roberts (Baritone Solo) POSTLUDE Organ March Triumphale — Becker Piano Photo Album — Parker	PRELUDE Organ Adoration — Atherton Piano At Twilight — W. G. Smith ANTHEMS (a) Lord, O Lord Eternal — Williams (b) All, All Is Well — Wooler OFFERTORY Dear Lord, Remember Me — Stults (Alto Solo) POSTLUDE Organ Chorus of Angels — Clark Piano Twilight Hours — Paulin
SEVENTEENTH	PRELUDE Organ Venetian Serenade — Renwald Piano Quaverie — Sheppard ANTHEMS (a) Jesus, Tender Shepherd — Schulter (b) Hymn of Glory — Woodcock OFFERTORY His Love — Wooler (Tenor Solo) POSTLUDE Organ Grand Chorus in A Minor — Lemmens Piano Marche Finale — Paulin	PRELUDE Organ Invocation — Camp Piano When the Day Is Done — Schroeder ANTHEMS (a) Saviour, Blessed Saviour — Pike (b) O Master, Let Me Walk With Thee — Wolcott OFFERTORY Lift Up Thine Eyes — Cover (Soprano Solo) POSTLUDE Organ Grand Chorus in E Flat — Hosmer Piano Jubilation Festive March — Motes
TWENTY-FOURTH	PRELUDE Organ Processional March — Clark Piano Autumn Fragrance — Perry ANTHEMS (a) O Love That Will Not Let Me Go — Sagner (b) Song of Praise — Schubert OFFERTORY The Eternal Goodness — Hawley (Mixed Quartette) POSTLUDE Organ Jubilant March — Gray Piano Meditation — Merrel	PRELUDE Organ Consecration — Faulkes Piano Evening Breezes — Roehr ANTHEMS (a) The Day Thou Gavest — Dykes (b) Come Unto Me — Gallien-Sh OFFERTORY Heaven Is My Home — Spenke (Mixed Quartette) POSTLUDE Organ Pastoral Postlude — Bugatti Piano An Old Romance — Grey

Anyone interested in any of these works may secure them for examination upon request.

ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, MUS DOC

Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym, will be published.

Q. *Please furnish me with a representative specification of a two-manual reed organ for a dining room about 25' by 35' in size. The chest rests would be completely furnished with stops derived from either the Great organ sets or Great and Swell stops sets. The Great and Swell stops would be concert voiced.* — F. P.

A. We are sending you by mail a proposed specification suitable for a room of the size you mention. The minimum space required for this instrument would be 8' ft. by 14 ft. and to ft. in height. A deep and impressive tremolo might be preferable. This specification was drawn by the builder with the idea that a self-player might be installed at some future time, whereupon the specification might be changed somewhat. This specification can be used as a basis for the instrument and we shall be glad to review for further reference in any changes you may have to suggest.

Q. *I have been practicing on an organ, the specification of which I enclose herewith, and I have been wondering what it would cost to build such a instrument, and whether it would be worthwhile as an organ for a home.* — W. E.

A. The specification you quote (five sets of pipes, traps and xylophone) can be built for about three thousand dollars. It would cost about $[illegible] less without xylophone and traps which are not really necessary in a residence organ. It probably would be frequently more satisfactory in your home. You having practiced on it can judge as to the adaptability for your purpose. The Bourdon & Vox Humana are some unusual stops which are useful. A 2½' stop would also be useful for combination with other stops.

Q. *I am studying the tenth grade of the Wilkinson organ course. I am trying to learn to play the organ. I do not know if any exercises for the organ, or as I have supposed, about the combination of stops. Will you suggest some exercises and some combinations? Also, please list some pieces by Richard Strauss.* — G. B. S.

A. For technical organ work we suggest the following: "The Organ, Stainer-Kraft Studies in Pedal Technique." Stainer.

For combinations of stops and registration, we suggest "Primer of Organ Registration, Weitz, or "Organ Combination Tablets."

Arrangements of Richard Strauss' compositions for organ include *Prelude in C Minor, Minor Serenade, Prelude in G minor, Melody in E, Barcarolle in G minor.*

Q. *I have been a piano teacher for years, but have always felt a desire to play the organ. I have had forty lessons with my sweetness of two or three hours practice each day on a Pianola piano. I have to fall in small pieces taken from Church Hymns, and am a novice of smaller compositions such as Dream and Gentle Shepherd, Gillette's Serenade, Dreaming Dear, and so forth. At the present time I am working on, and playing fairly well, each composition of Mendelssohn's Sonata No. 2, a few of Bach's short preludes, Rachmaninoff's Soir Rêve, Elgin's Adoration, Mozart's Andante quartet of Debussy, Aria on the G string, Bach's Sonata and Spire Gothique, Dethomas. Will you please tell me whether I will my progress compares well with that of a person of average intelligence and if I might possibly qualify as organist in a church church where the music would not be required.* — A. G.

A. If you are playing well the compositions named we consider you have made satisfactory progress and signed your attaining this study. We for a reason why you could not qualify for a position in church in a large church is available.

Q. *I am in trouble with the church board for playing a minuet by Mozart. Our church does not allow dancing. Do you consider that playing minuet was offensive for the sole purpose of dancing? Only after the meaning of the word was looked up did I have trouble.* — I. A. V.

A. While the minuet is a dance form it does not follow that minuets and other similar dance forms are used only for dancing purposes, many such movements being included in symphonies and so forth. We have used these dance forms in our church work in church without any difficulty being made. The simplest remedy is to tell the board that it does no objection, and it is practicable never to use them as part of the service.

Q. *I would like a little information on the organizational and recreational in the Methodist Church. Our church is proud of our choir—not too fast—and we like to make our morning choir have feel special. Last Sunday the pastor told us that it was too "dumby" and that it would be good if we could do something to perk it up. We have tried to keep up our standings in the first and third [illegible] and also—more of a [illegible]* — N. P. T.

A. We certainly agree with [illegible] in having the pastor speak to the choir and ask "what we can do to make it more interesting." Three feet should be ample distance between the keyboards, and the writer's opinion is doubtful whether [illegible] as much as three feet apart, a [illegible] choir is very small it may be [illegible] to make it appear larger by a [illegible] feet.

Q. *I have built a two-manual and pedal reed organ. My problem is how to connect the Swell and Great key boards. [illegible] to make connection to the Swell to Great. How do the Great to [illegible] and Swell to Pedal couplers work? I am a reed organ, why is the Tremulant named the Vox Humana, why is the pipe organ [illegible] of good? Why are the reed organs, as [illegible] those stops which are loud and lively, which [illegible] when a pipe organ draws the softest? Why are [illegible] reed organs of the manual?* — A. S.

A. For information on [illegible] we suggest that you consult the Harmon book "The Pipe Organ in America." On page 228 you will find description [illegible] of the special reason for the [illegible] being named Vox Humana in a reed organ, except tradition. The Vox Humana in a pipe organ is not very useful as an individual stop, but when it is included and this may be [illegible] combinations, though we do not [illegible] that this is so. Divided stops have also been used on the pipe organ, though not so extensively as on the manual reed organs. [illegible] very rarely. The advantage of [illegible] manual reed organs is that stops of a [illegible] good while the left hand is [illegible] lower, while the right hand [illegible] stop for solo playing. The [illegible] of stops is not customary in two manual reed organs.

A Lost Schubert Masterpiece

By G. SAMUEL ADAMS

On June 17th, 1816, Franz Schubert made the following entry in his diary:

"On this day I composed for the first time for money. To wit: a cantata for the namesday celebration of Professor Watteroth by Dencker. The fee is 100 florins" (about $20).

In his recent biography of Schubert Newman Flower tells us more of this cantata! "A writer named Philipp Prixler had, at the request of a number of friends composed the poem of *Prometheus* during a walking tour at Baden. Schubert set it in a day as the diary note suggests and the rehearsals were carried out in a hall of the old University. The performance should have been given on July 29th in the garden of the Watteroth house, but the weather was bad and it was postponed until the 24th.

"Whether the genius of Schubert saw repeating so rapidly, was displayed to full advantage, no one can say, for the music is lost. It was a work designed for two solo voices—soprano and bass with chorus and orchestra and consisted of a duet, two choruses for mixed voices and one chorus for male voices, the disciples of *Prometheus*. The latter was in the form of a slow funeral march, very original and interesting in form. The cantata which was followed by other pieces of music lasted, according to Sonnleithner who was present, three quarters of an hour.

"Three years later Sonnleithner had the Cantata with pianoforte accompaniment performed in his house, and himself sang the part of Prometheus. In 1820 it was to have been performed in the Augarten, but Schubert withdrew it because of insufficient rehearsals. It was, however, performed early in 1820, but during his last illness later in the year Schubert sent the manuscript to a friend, and it disappeared. This mystery work of Schubert's life had gone for ever."

The Vacation Practice Schedule

By FLORENCE L. CURTIS

A PRACTICE schedule prepared by the teacher for her pupils to use while she is taking her vacation, means that the summer months will be a period of development in music. If this is not done, on the other hand, pupils during the season are apt to lose interest in their music study and may even discontinue taking lessons. But, by being given definite exercises and pieces to practice each week during the teacher's absence, the pupil feels ready to take a new lesson when the teacher resumes her teaching.

A schedule similar to the following may be used:

Each day—15 minutes scales, arpeggios, technic

First week—Major scales in sharp keys.

Second week—Arpeggios in sharp keys.

Third week—Major scales in flat keys.

Each day—15 or 30 minutes in new material. (Name of piece or study and page to be learned. Also things to think about" may be inserted here.)

Review, each day—Pieces that have been memorized and others. Names can be inserted here.

Bands and Orchestras

(Continued from page 440)

qualities of this music and his hand. Add to these ability the general accomplishment of being able to take it out music at a glance, in all or will do to be a quick sight-reader and he has a fairly comprehensive idea of orchestra value.

Lines of Experience

THOUGH MOST orchestra players acquire their routine through years of actual orchestral work, and through the progress is said to be uneven generally that it cures be rita and only in this way the idea is quite true. Granted that individual studio work will never bring a special matter can be perfectly developed in a student who has never as much as seen a real orchestra. The sure experience in working with others is the only teacher. Remember however that experience with more skilled of players may be under certain conditions as painful as with a hundred. A string quartet of technically advanced and well balanced players carefully regularly and competently coached by a good instructor will do more for the individual routine of its members than double the amount of time spent in any orchestra in the world.

This statement becomes less rash upon reflection. If there a technical or artistic problem large or small appearing in orchestral literature which is not encountered in the playing of chamber music? And is not the responsibility for its solution greater as it does upon the individual rather than the section, impossible of all evasion? Does not the quartet player cultivate at every step the presence of mind, the alertness, the concentration, the self-control so needful in the orchestra? Even more because at times assume that initiative and assertiveness which is the province and prerogative of the conductor. The force of this situation, perhaps not generally realized, should be an inducement to the work of all students who hope ultimately to join some famous orchestra. The trained quartet player can take his place in any organization with ample assurance of holding his own at every point.

Summer Progress in Music Study

(Continued from page 437)

hands together with another person. The discipline of playing with someone else makes one more alert and accurate as to notes as well as rhythm and ensemble playing opens the way to musical riches which the pianist as soloist alone can all most never know. But he should avoid "simplified" or watery editions. Classic editions at least music should be might read at all times—the quartets of Haydn (I mean them first because they are the simplest) Pleyel with the quartets of Beethoven and all the great symphonies made all of which can be had in reliable two-piano and four-handed arrangements.

Since people always work best in the presence of an immediate incentive their time season when this principle cannot be put to practical use during the summer months. The pupil should have an incentive to work. Let parents arrange charming informal musical parties on summer evenings. Let teachers open their autumn classes with informal student recitals or reading contests, where the pupils can show what they have accomplished whatever it may be. Most of all through the students themselves must realize that the greatest incentive in the music is well in the fun of overcoming obstacles in learning it, in the sheer joy of possessing it as our own for all time.

SELF TEST QUESTIONS ON MISS WILLSTEIN'S ARTICLE

1. *Why is a short vacation advantageous?*
2. *Why is it not feasible to "make up" practice after it has been neglected?*
3. *What sort of music should be used for sight reading practice?*
4. *What are the effects of practice in duet playing?*

The Charm of Bach's Two-Part Inventions

(Continued from page 452)

sent. Study these Inventions and the twelve others and you will not only gain a fluency in polyphonic playing you will not only learn some of the precious magic of the singing style of which Bach spoke but you will also catch a glimpse at Bach's art in its purest form. Bach may have composed works more complex more grandiose more involved than the Two Part Inventions. But he never composed works more true to the spirit of Bach. These inventions are not only finger exercises for the uninitiated in the art of piano-playing. They are among Bach's most exquisite works for the piano.

SELF-TEST QUESTIONS ON MME. LANDOWSKA'S ARTICLE

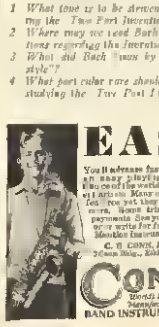
1. *What time is to be devoted for to playing the Two Part Inventions?*
2. *Where may we read Bach's own three items regarding the Inventions?*
3. *What did Bach mean by the "singing style"?*
4. *What part color rare should be taken to studying the Two Part Inventions?*

THE PUPIL'S NOTEBOOK

By JANE FELLOWS

Every pupil should have a notebook in which is written a list of the pieces studied. Under the name of the piece there should be an account written by the pupil telling what particular difficulty in technic or expression was mastered in studying the piece.

This book can be used for reference by the pupil and gives the teacher a record of points already covered.



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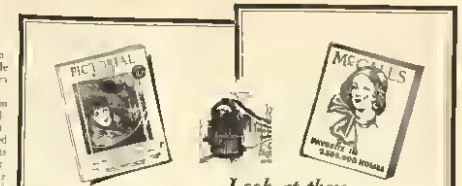

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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

Memories of Distinguished Violinists

By EDITH L. WINN

JULIUS EICHBERG was the most distinguished violinist in Boston in the eighties. A thorough classicist he maintained a high standard which his pupils who are teaching today still maintain. He was an excellent soloist as well as teacher and played the Hungarian Concerto for Joachim for the first time with Gottschalk in Boston. This concerto bristling with difficulties is regarded by Mr Loeffler as a great test of endurance and evidence of musicianship. Leaves found it so much so that he rarely played it.

Eichberg improvised on the Kreutzer Etudes in a most remarkable manner but unfortunately these improvisations were not published. He was the first to introduce the violin exercise into the public schools. He may well be called the father of school orchestras. In his own school he assembled one hundred and fifty players at his yearly recitals, and wrote the music so that all could play. The school orchestra was justly celebrated. He also organized and taught the Eichberg string quartet, the first woman's quartet in America. In addition to all his activities he directed the music in the public schools of Boston. He wrote many choruses and ensemble works. A short, stocky white-haired old man with piercing black eyes under bushy brows. Such was Julius Eichberg will remembered by the few who knew well his fiery temper and the hissing sound he made when things went wrong, by the many who truly loved him and rejoiced his gifts.

Violin literature of today has changed. Who would think today of playing *Le Carnaval de Venise* or *Le Malenchaise* by Prume. Eichberg loved the works of Viotti and Spohr. He taught them constantly. The serious classic were taught as pupils progressed, and a few moderns. Eichberg was the founder of the school orchestra, even children taking part in the ensembles. His songs are worthy of mention, especially the choruses *To Thee O Country* is known throughout the land.

Bernhard Listemann

THIS distinguished violinist was concertmeister of the Boston Symphony Orchestra and also played in the Mendelssohn Quartet Club and other organizations. Wolf Fries, the cellist, and he used often to play together. Unlike his contemporary Mr Eichberg he was tall and thin. He always wore a short beard. He carried his violin in a green baize bag except on tours. Listemann was a showy player—that is he loved technical display. The romantic school of Wieniawski and Vieuxtemps attracted him more than that of Beethoven, Bach and Mozart. Sarasate Paganini and the purely technical works also interested him. In his later years Listemann played with a rough tone.

Joseph Joachim

JOSEPH JOACHIM was one of the great violinists of his time. His reputation as a teacher, soloist, quartet player and conductor is unique in the annals of violin playing. He was the most versatile of all the great violinists. Of medium height, stocky gray-haired (in 1896) and spectacled, he bore no resemblance to romantic picturesque ideal of virtuosi. He was serious, scholarly, sincere. The Joachim quartet of his creation became one of the greatest in the world. As head of the Hochschule in Berlin he built up a music school known all over the world, his pupils coming from every known country.

As a teacher Joachim has been much overpraised. He was fortunate enough to have had violinists who faithfully taught his method and a little more besides. Joachim said one thing today and something different tomorrow. Joachim taught by example. His followers were expected to do as he did. I have played the "Tartini Sonata," perhaps just one passage, ten or twenty times before it pleased my teachers or Berlin. But they taught so well I never forget it. The memory lingers yet. The method may have failed to develop the individual but it certainly resulted in conscientious fingering and bowing and correct phrasing.

Never brought out the talent, created individuality and stressed technical virtuosity. Joachim, on the contrary, tried to produce good teachers, good soloists and musicians. His assistants made the method, but he stamped his personality on it. He never touched on minute detail however. Other when he found a faulty effort, he would say "Well it might be so, perhaps."

Pupils of Joachim

OF THE pupils of Joachim Halir was an excellent soloist, Kruse, a good quartet player. Hasslay a serious artist. Hear a splendid soloist, Marsick, a fine teacher. But Auer especially it was who was to bring forth fruits in some ways even greater than those of his teacher.

Joachim built or noble lines for all time. His repertoire was necessarily narrow. He played only serious classics. Perhaps the most intimate glimpses of Joachim which I had were in the salon of the Bendler Strasse where I went for extra lessons with Markees, his assistant. The four huge music stands back to back, the bust of Clara Schumann in the corner, the large painting of Field Marshal von Moltke, Joachim's friend, the gold chair for visitors on occasions when music was played with orthy there, made a memorable impression on romantic youth.

Of average teaching repertoire Joachim and his assistants knew nothing; hence that had to be learned somewhere else. American students had to study the great classics but, unless they had to retile in large cities they brought average literature to some extent on the side. They at least had the foundation of musicianship in their education. The nobility breadth and classic beauty of the Joachim School was unquestioned.

The Joachim Bowing

ANY EXHIBITION of bowing on our part was greeted as "Wild America." They exalted bigness of tone in the belittlement of elegance. When Sarasate came to Berlin, he was called sentimental and lacking in breadth. The use of the vibrato was frowned by the Joachim School. The transfer of the bow were made with a rotary movement, a low arm being preferred. Today nearly all violinists cross the strings with an arm movement and with a higher arm than that of the Berlin school. While methods may differ, the nobility of Joachim's teaching war unsurpassed. Bow technique has changed, the French taking precedence. Nevertheless Lady Halle and Halir represented a style of playing that is noble and classically beautiful.

Joachim had no real rival. Cesar Thomson was then playing with Franck's technique but dry and pedantic and creating little enthusiasm on the part of his audience. Wilhelmj in London was a great artist and close rival. Sarasate visited Berlin once a year. His elegance and aristocratic bearing impressed his audiences greatly. He was a Dutch song, well built, with gray hair turned way from a expressive face. His long eyes, full of expression, penetrated to the furthest section of his hall as he played. On one occasion someone had put out the parts of the wrong concerto on the stands, which he played with the Philharmonic orchestra. Sarasate calmly remarked that the mistake he rectified and stood nonchalantly waiting until the concerto desired was in place. Immediately retired, perfectly poised elegant. He was the aristocrat of the violin—a great artist even if he did not play Bach, Beethoven and Brahms as did Joachim.

To his students Joachim was the model. Gray haired, dignified, he commanded respect and attention at once. The pupils called him "the old man" or "Jakey." He was affectionately named by a few. This name also referred to Joachim, but not to Joachim. Sometimes those very near the Master called him "Joe" but this was rare. He was too great to sit down here and feel rather last. He never varied in his adherence to the great classic models. He stamped his personality on his generation by sheer power and nobility. While his assistants analyzed and dissected he built up. His criticisms were on the artist plane, for the very advanced student only.

The Berlin training was not universally. For that we were grateful. It has been said that the Berlin tone was rasping and rough. France, on the contrary has always been satisfied with a small elegant tone. The modern French School has sacrificed sweetness and delicate nuance. Ysaÿe, in his prime, had a tone which combined all the good points of the French School and the German school. The pull of the bow, the broad freebowing, the generous tone, are essentially German.

Leopold Auer

NO VIOLINIST of recent times has achieved what Auer achieved in his long and useful life. A pupil of Joachim he went farther than Joachim as a teacher. Auer the virtuoso has been forgotten in the teacher. Yet he was a famous virtuoso long before he became a teacher. His marvelous facility for bringing out all of a pupil's special talent and developing rather than merely illustrating teaching by induction rather than by imitation made secure his pedagogic value to his time. He did not teach by illustrations unless necessary. He taught pupils to think and think correctly. He charged a very high price for lessons partly to keep away the average talent and the frivolous. While in St Petersburg he war very great his toward pupils. Mischa Elman or a young boy received him. One day the master was infuriated and, seizing the boy's violin, he broke it. He sent the boy away crying. In a few days remorse set in. Auer purchased another violin. The boy returned. That was Auer's way of keeping the boy from a talent. In America Auer who came here with only a valise and a violin having been driven from Russia, found loval friends. At his hotel Sherring Kurtsel, Godowsky and many other artists welcomed him warmly. He was deeply touched. When he gave his concert in Boston he was suffering from rheumatism. He began the Harded Sonata in A Major very nervously. Before long the warm applause of his audience, the best musicians of Boston awoke in him confidence. Then he was like a war horse. He played as he never played play and drew enthusiastic applause. He never played again.

The phenomenal success of Heifetz, Elman, Zimbalist and many others has brought Auer into the background today. No other teacher inspired so many virtuosi. His tremendous popularity in America was not in proportion to his marked success in Russia. We have no Government here to bring about great results. Auer himself worked hard and brought this his work to young people. It is not an important part of our life. We shall not see another Auer. He was rather in good. And with him goes the hard and exacting work that inspired his school.

Lucien Capet

THERE IS a great difference between the old French school and the modern one. Kreisler was drilled in the school of Massart. In fact he was entering the *Concertante* when Marteau and other celebrated virtuosi were coming out. Yet while Massart was the teachinge I failed to find in Kreisler a perfect music as too great to be fulfilled by the tessitura school. A very wide way of interpretation.

Lucien Capet was a product of the new school. He I believed in it, taught it. One may ask how he changed old ideas. In his book beginning with Kreutzer he edits all the violin works very carefully. He divides the bow into parts, every form of bowing being analyzed, every stroke of exact length. But will that not make too cut and dried players? He did not believe so. The first thing he did was to develop the martelé at the point, middle and heel of the bow. This is done by producing great relaxation in the joints of the fingers and equal relaxation in the knuckles of the left hand.

The teacher must be careful not to develop the brilliant and martellating martelé to the detriment of a pure legato. Long bows, singing tone, strength of tone must not be neglected. The pull of the bow is of great importance. So many players draw but do not pull. Others start with a full tone and ellow it to die away before reaching the point of the bow. Kreisler does more with his half bow than any other artist. He makes every point in his bow count for something. But he can use his whole bow well when required.

So with Capet. He makes the solution more of his bow count. It is this core or analysis of the bow that distinguish his work. The Bach Sonatas for violin are full of rules for bowing. While it gives to one a playing too short detached phrasing according to the German viewpoint, it is also very valuable as a means of producing delicate nuances. There is nothing so important as phrasing. And this Capet understands in all its phases. He is the master of bow control, of shading, of a bright vital singing tone. But one must study his works carefully. He has a reason and a good one, for each of his views. And are not all not be somebody of results.

Two great violinists have died recently. Auer and Capet. Each had a message. Each left the world richer. Let us see whom we have left among the great ones. Just now Persinger is a favorite teacher on this side of the ocean at least. He is undoubtedly a deserving teacher but two gifted pupils do not alone prove the greatness of the teacher. Then there is Zigeti in Europe. But he is a violist, younger with not yet a dozen pieces of rank to his credit. We must also include Flesch in Berlin. But the violin world is poor today. The great ones who produced fine pupils have died, and our wonders of the teaching field is narrowing because of the difficulties of the profession. At any rate the violin still attracts and the field is large.

THE JOACHIM MEMORIAL AT THE HIGH SCHOOL FOR MUSIC IN BERLIN

In celebration of the one hundredth anniversary of the birth of Joseph Joachim an exhibition was opened in the Staatliche Hochschule für Musik in Berlin.

Musical Signs

By ROBERT BRAINE

Violin student frequently meet with a sign which sometimes are not to be found in any of the musical dictionaries. An Etude reader writes: "Kindly help me in the following from Didlia's Souvenir. What is the meaning of the sign // in measures 4th and 6th?

Does this call for a repetition of the preceding A and does the sign in this case mean vibrato?"

Our correspondent has this sign can caused with others and has the wrong idea as to its meaning. The sign // is used a great deal in modern music and rarely indicates a short pause between the notes at which the bow is slightly lifted. Our artist might make the pause a bit longer than another. He is just enough of a stop to interrupt slightly the flow of the rhythm. The purpose of the pause is to heightten the expression which it does in a marked degree if done in an artistic manner.

This sign, indicating a slight pause between certain notes, is very frequently found in vocal music as it is very effective in songs. It is also often found in orchestra music.

"Do not ever any doubt arises take up the pencil and decide on a fingering. Do not be overtroubled as to whether you have adopted the correct fingering that will come with experience and you always can remember that even the greatest in music differ in this matter. Of course the student must not think that this is at all a reason why he should be slipshod in the matter of fingering for with not a good style he can never hope to have command of the instrument."—ARTHUR BRADLEY

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Passing Notes

By FLORENCE LEONARD

Old King Cole's daughter Geoffrey of Monmouth relates that a prominent English lady, the daughter of Old King Cole British King of the third century was a skilled musician—apparently a solitary example of such in early times. She seems to have been the first Englishwoman in the line of women musicians after St. Cecilia. King Cole himself is said to have taken Coinodubunia from the Romans and renamed it Colchester.

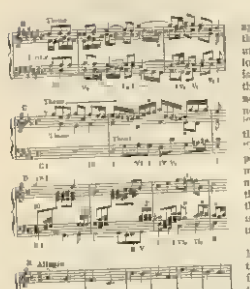
A Kaiser's ear. The former Kaiser of Germany was so annoyed at the pronunciation and "patch" of his non-commissioned officers giving commands to the troops that Prof. Spiess was instructed to reform them. C natural was finally chosen as the note on which all orders must be based.

Punishing a composer. William Prynne London 1632 wrote a book called "Histriomastix the Players' Scourge or Actors' Tragedies." It contained a satire against vocal music and for publishing it Charles I condemned the author to have his ears cut off and to stand in the pillory.

A diligent long nine can. Frederick the Great rose at four o'clock in summer and five in winter and retired at ten in the evening after which hour he frequently composed music for his flute.

The Structure of Music

(Continued from page 444)



"A" is from the *C major Fugue* in Book I of Bach's "Well Tempered Clavichord." It is remarkable in that there is scarcely a note in all the four voices which is not dictated by the theme. This might seem to cancel the individuality of the several parts but it establishes the equally valuable attribute of "equality" like Ex 8, it is a sign of confirmation and not of mere duplication since the theme appears everywhere on different beats.

"B" is from Book II, *Fugue B*. The theme is intonated simultaneously in two of the voices, but in the tenor it is traced in contrary motion (upside down) every movement being exactly reversed. Note the perfect melodic contact of the other two voices.

'C' is from Book II *Fugue 2*. Here again almost every note is dictated by the theme in the inner voices the notes appear in double length (augmentation) in the lower voice the theme is upside down. "D" is the famous contrapuntal association of three outstanding thematic figures in Wagner's *Overture* to "Die Meistersinger"—near the end. The upper part marked "W" is a portion of Walther's *Prize song*—the lowest voice carries the motives of the "Mastersingers" marked "M" the most parts consist of the *Fanfare* of *Beckmesser* motive, marked "B" which signifies the momentous "singing test." (It chances that a simpler somewhat longer version of this episode appears in the April 1932 issue of Tuse Etude, page 297. Look it up.)

"E" is from the third piano sonata of Brahms (finale). The "theme" is placed in the upper part in the big minute rhythmic form, while the lower voice presents it in three-fold diminution (quickened rhythm) as far as it can.

It should interest and will surely stimulate and edify the student to search for similar examples of striking counterpoint in such polyphonic literature as he encounters in his musical activities

SELF-TEST QUESTIONS ON MR GOETSCHIUS' ARTICLE

1 *Give the derivation of the word "counterpoint"*
2 *What is the basic difference between homophony and polyphony?*
3 *In what ways is "counterpoint" of importance to the composer as an inventor?*
4 *Give three requisites of polyphony.*
5 *Name three simple intervals of polyphony*

Music's Rôle in Healing

(Continued from page 443)

the emotions in general through these may be determined by music.

In conclusion it might be stated that music exerts its influence on the body in the following ways

1 Music increases metabolism.
2. It increases or decreases muscular energy according to the type of music played
3 It accelerates respiration and lessens its regularity
4 It produces a marked but variable effect on volume pulse and blood pressure.
5 It lowers the threshold for sensory stimuli of different modes.

SELF TEST QUESTIONS ON MR PODOLSKY'S ARTICLE

1 *What is the basis for the belief that music exerts the favorable effect?*
2 *What is the effect of music on those suffering from insomnia?*
3 *What effect has music on the circulation of the blood? On heart action?*
4 *In what type of music is respiration most greatly accelerated?*
5 *Describe briefly the effect of music on the body as a whole*

Destiny and a Brahms Autograph

(Continued from page 441)

Schumann's diary recorded an visit from Johannes in January 1861. I scanned the date above and concluded that it was really January 31 altered to 31 The diary for January 31 1853 showed a visit from Brahms, "in the best of humors." This then was surely the date and not 1861. After numerous letters addressed to Max Warm at various places had been returned, Dr Vaughan Williams on a lecture visit to Bryn Mawr volunteered to find the address, and the result was my receiving from Max Warm herself a copy of the article which she had sent to Tuse Etude, published two ally blocks from my office, describing authentically the incident and completely demolishing all my ingenious deductions about the date. Brahms was a fact in Frankfort on January 16th and 17th 1861 on his way from Leipzig to Munster and it was then (Sunday January 16th) that he played the duets with Miss Warm and the next day wrote in her album the page which now hangs framed in our music room.

"Music is an enjoyment (in France) the deprivation of which with us cannot be calculated. I am almost ready to say it is the only thing which from my heart I envy them and which in spite of all authority of the Decalogue, I do covet"—THOMAS JEFFERSON

VIOLIN QUESTIONS Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these the descriptions, photographs and labels of old violins are given valuations. The writers ask us to tell them if the violins are genuine. The actual violin must be seen and the proper way for any person to ascertain the value of a violin is to consult a reputable expert or dealer in such instruments. The addresses of such dealers are obtained from the advertising columns of the Etude and other musical publications.)

Works on Cello Making

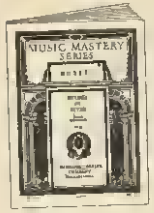
M. E. H.—For the information you require, about making the cello and violin in cello making, you might write to the Old Violin Department Lyon and Healy, Wabash Ave. and Jackson Boulevard Chicago, Illinois. Mr Jackson Boulevard Chicago, Illinois. Mr Harvey but I have not got the address you require.

Repair Records.

Clarinda.—I can hardly advise you regarding violin music for adults because you do not state your age or whether you are taking lessons. If you have a good teacher he can surely tell you what to play and to play in time. Most pupils can be trained and to play in time. Most up a first class violin teacher and I am sure your progress would be rapid. The Studivarius violins in your violin means nothing, probably a counterfeit. Read again to answer questions at the head of this column. 2—Every violin is worth what it will bring. I doubt if the shop you mention won't have a record of the sales of some of your violins after the lapse of twenty-three years. Repairers may be best able to give you the information although some possibly do. Write to the shop and ask them.

Bridge Placing.

J. B.—The feet of the bridge should be in line with the inner notches of the sound holes. The bridge remains stationary with the sound post in place. The position is very short if it is beyond the right foot of the bridge. The tone of the violin is sometimes improved by moving it the sound post a little nearer or farther away from the foot of the bridge. The most favorable position can be found only by experimenting. 2—Do not move the bridge if it is in good violin repairing in general, in fitting. Occasionally an and a violinist or teacher who knows how to do it, by shifting the bridge towards the fingerboard



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QUESTION AND ANSWER DEPARTMENT

Conducted by KARL W. GEHRKENS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

Congested Condition in Thumb

Q. For six months now there has been in my right thumb a congested condition which has kept me from playing as much as I should like. Sometimes it is very painful. Apparently this condition is being aggravated by playing. Would it help me if I followed your suggestion to offer? —E. F.

A. If your trouble is occupational neuritis, the chance is that you have either been over-using the thumb or else using it wrongly. Massage is of some value in such cases but to get permanent relief you will probably have to use the hand less—or learn to use it in such a way that there is less muscular strain.

Various Touches

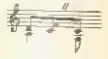
Q. In the Trio part of Chopin's Nocturne Op. 9 No. 2 where there is a succession of thirty second notes for the right hand, how long should these notes be played? Do you suggest a necessary special technique for the correct tempo for that passage?

2. Should the notes played with the bass be held down while the right hand plays those rapid notes? It seems to me the measure is complete in twelve-eight time with all the notes.

3. Will you kindly explain the motion of the hand in playing a staccato and a sustained note? Should the wrist be lowered slightly and raised as the hand lifts the keys to an effect in time with the light of the arm in the finger tips?

4. Also, just how in hand staccato played? Is it a wrist work loosening the hand? Is it a wrist work loosening the hand? Is it a whole wrist work? Is it a whole wrist movement? Is it a whole wrist movement with each finger? Is this correct with the hand? Are I correct?

5. Occasionally I see a mark, thus



What do the lines mean? —M. E.

A. 1. The thirty second notes are played as fast as possible. You will be able to play this passage more easily if you start slowly, gradually increasing the speed as you increase in force. Observe the rallentando at the end.

2. The dotted half note does not need to be held by the left hand as the bass B-flat is held throughout the passage by the pedal.

3. Some pianists use a quick up-movement of the wrist when playing chords others use the down impulse. Whichever impulse is made by the wrists see that they are instantly relaxed after the chord is struck.

4. It is proper in both hand staccato and staccato octaves for the hand to spring back from the wrist but, *think* the down motion rather than the up if you wish to keep a loose wrist. Finger staccato is played the same as hand staccato except that the action is from the knuckles instead of from the wrist.

5. This mark indicates that there is to be a short break in the continuity of the tones at that point.

Rapid Progress

Q. I am eighteen years of age and have taken piano lessons for thirteen months. I do not have anything in the Classic books now but have English waltzes. I can play pieces in the 8th octave. 1. Do you think I have made good progress? 2. I would like to know whether I should spend more time at this stage on my repertoire or piece only occasionally? 3. Do you think Theodore Lack's Velse Arabesque a suite is suitable to play in a recital with other pupils who have taken lessons for 1 or 2 years? 4. How long will it be before I can read a composition of medium difficulty at sight? 5. After I once learned my scales I have never practiced them since. Would it improve my playing very much to practice them now? I am very much interested in the Question and Answer Department and always read it first when I get my ETUDE. I wouldn't miss it for anything.—C. F. B.

A. 1. I should say that if you can play Cocoane and Chopin well after thirteen months you are making remarkable progress.

2. A combination of the two is highly desirable. You will gain something from each growing musicianship and musical grasp from the pieces and technical facility from the studies. The most important thing is to make certain that your study of technique is always closely connected with the particular pieces that you are learning to play.

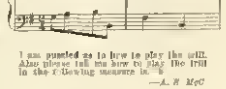
3. Yes if you can play it well.

4. The ability to read music at sight should be one of the musical goals toward which you are striving and you should be spending some time on it each week. Get a hymn book and play through five hymn tunes every day—each one only once or twice. Now get a book of children's songs or of first grade piano pieces and play through some of this material. When you can do these at the correct tempo *the first time* get something harder and gradually work up to the ability to play "accompaniments of medium difficulty." You may do it in a year, or it may take longer. Depending on your quickness of perception, your musicalness and your persistence.

5. Some pianists always begin the day by running through one or more scales and this probably has a certain value. Certainly you should be able to play scales in any key and if you cannot do so now, you might practice scales a limited time every day.

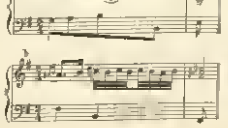
Trill Execution

Q. Please tell me how to play this measure in *at La Lumon* by Claude Debussy.



I am puzzled as to how to play the trill. Also please tell me how to play the trill in the E-flat minor measure in [illegible]. —A. R. McC.

A. The trills that you ask about may be played as follows



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Music Extension Course

(Continued from page 430)

popular with young students. The tarantella is brilliant, but one thing that has nearly always the gratifying quality of sounding a great deal more difficult than it is. Teachers who know from experience that all children are exhibitionists in greater or less degree appreciate this fact.

In Mr. Mueller's composition, as in all tarantellas, it is advisable to count two to the measure, one count to each dotted quarter or one count to each group of three eighth notes. The practically accounts to 2-4 in triplet time. But it is very cumbersome to attempt to count 6 in a rapid 6-8 rhythm. Naturally the piece should be learned at slow tempo, six being counted to the measure followed later by two counts to the measure.

There are two legends in connection with the dance of the Tarantella. One is that anyone bitten by the poisonous tarantule was driven insane and danced in a mad more or less the poison took effect and he had danced himself to death. The other version is that if one bitten by a tarantula danced fast and furiously enough he would succeed in dancing the poison out of his blood and thereby be saved.

ALLEGRETTO
By J. Brahms

This charming allegretto is one of the favorite movements from the great Brahms symphony.

Mr. Peery with his usual cleverness has made a really fine arrangement of this *allegretto*. He has managed to retain the Brahms characteristics and the work lies well for the keyboard. The opening melody should be played with deep sentiment and a beautiful singing tone. Each phrase should have an unbroken legato, and care should be exercised lest the rather intricate left hand accompaniment obscure the melody.

The left hand will need separate practice and should be played with shallow touch since the passages lie well down in the bass and must not be "too thick" against the melody.

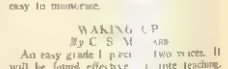
Beginning with Measure 32 the right hand has an extended passage in legato thirds which should by all means be practiced separately. The work has been edited with great care, fingering, phrasing, dynamics, all are marked clearly so that to misquote is old adage, He who reads may play."

MOMENT MUSICAL
By F. Schubert

Many of the most captivating moments of the great masters are unmortalized for us in compositions of the smaller format. Schubert's "Moments Musical" are a case in point. The title is comprehensive, for these little compositions are just what the title implies: musical moments little gems of musical thought and so, of course, pure music. The one, in A flat has been revised by Liszt and is a valuable addition to any pianist's repertoire. It greatest appeal lies in its simplicity. A quiet but beautiful progression of harmonies, a an ever-changing melody and color. No attempt should be made to read complexities into this musical cameo of Schubert's. Play it with the best possible tone at your command.

NORWEGIAN DANCE
By E. Grieg

An interesting four-handed arrangement of Grieg's sparkling northern dance. While actually easy to play the arrangement sounds quite full and intricate when the ensemble is precise. The opening subject demands sharp accents, twice in the measure. Note that the rhythmical pattern of the first theme is expanded and used as a new theme in G minor.



The composition should afford much pleasure to students who enjoy the fascination of this hundred playing.

YELLOW WARBLER
By Dorothy Cleaver

A good little study in mordants, grace notes repeated notes and two-note phrasing. Be sure to make a rhythmical distinction between the two groups of mordant figures shown. In measures 4 and 6, for example the mordant appears in triplet form thus:

while in the second theme, opening measure 25 it appears in this rhythm

Play the entire piece with lightness and grace. Observe well the note phrasing in measures 13 to 17. The repeated notes in the right hand measures 9, 11, 17 and 19 should be played with light staccato.

TRAPEZE
By D. G. Ewen

Fine this little piece [illegible] pupils' recitals. It has [illegible] characteristic of all Blake's [illegible] The little three-note figures [illegible] heard covering purpose [illegible] as to develop fixed [illegible] perfection. The staccato [illegible] should be chipped off sharply the tempo [illegible] fast steady. Because of melody and [illegible] musical patterns this interesting little [illegible] should prove easy to memorize.

WAKING CAT
By C. S. M[illegible]

An easy grade [illegible] two voices. It will be found effective [illegible] ensemble teaching and can be used as a [illegible] study with fine results.

SANDPIPERS
By M. V. [illegible]

Another easy piece [illegible] notes for the most part. The words which [illegible] will perhaps be in hand the ever [illegible] to young-play ers crossing over of hand.

THE BALL GAME
By C. H. M[illegible]

Here is a little [illegible] designed for boys. Mr. Maskell has purposely made it as descriptive as possible—Batter up, Pitcher winding up, "Strike One," "Foul Ball." It is a wise teacher who keeps on hand a number of pieces of this type for the juvenile he-men who sometimes harbor the lurking fear that playing piano borders on the effeminate.

THE FOUR LEAF CLOVER
By H. Ex[illegible]mann

An easy waltz, old-fashioned as grandmother's shawl and bonnet. Have your pupil who likes this type of thing? Remember the rule to give people the kind of music they like in the early grades. This Englemann waltz is good of its kind.

VOICE QUESTIONS Answered
By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms, will be published.

A Sister Teacher

Q. I am teaching seven girl and other pupils in the piano work with a child leader. I do not use any method. My voice is not of sufficient [illegible] to sing and warm in tone. I am good sight reader and rhythm. I do not like singing in church. I am a fair accompanist. I do not like to play and go in a drill [illegible] Any other suggestions or offer [illegible] the child will be very much appreciated. [illegible]

A. This correspondent appears to be an usually intelligent student of music. Yet little information [illegible] to the general [illegible] Naturally the more [illegible] people know about [illegible] the [illegible] the [illegible] the

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE — MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—July 1933

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraph Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now with Delivery to be Made When Finished.

Book of Male Trios	35c
Book of Piano Duets for Adult Beginners	25c
Band Quartet Collection—First Parts	30c
—Piano Accompaniment	30c
The Chapel Organist—Pipe Organ	30c
Down by Sorve — Contralto — Third Part Treble—Soprano	25c
Going Through the Zoo—Dr. Lloyd	40c
Indian Songs—Mixed Voices—Lemance	40c
Musical Travelogues — Choral	$1.50
Sacred Trios for Women's Voices	35c
Six Violin Pieces in First Position—Hartman	25c
Songs of Charm High —	30c
Songs of Charm Low	30c
White Hawk—Dramatic Cycle—Stringham	50c
Yo Ho Men's Choruses and Quartet Book	35c

The Iron is Growing Hotter and Hotter

We have been stressing for some months the certain turn in affairs which always presages a great national business revival. Now there is already a decidedly great improvement.

Countless stakeholders long idle are sending forth their welcome tokens of good times. While there is a feeling on the part of some that recovery will be very gradual, we know that human desires and demands have been dammed up so long that they must burst forth with a rush.

Among those in the desire for self betterment is music, either for the individual or the individual's children. Just as the wheels of industry are beginning to turn again just as the metal is larger and the crucible is coming to a white heat so is all art and education reaching that state where it is most desirable for the teacher to strike and strike as apply.

Make your publicity smarter and better this year than ever. Secure new lists of names of possible patrons. New groups of children are growing up every year. They are the natural patrons of the teacher and the active business-like teacher will keep up a ceaseless survey of the oncoming material.

Most of all, use every spare minute in the summer in going over new material which your publisher will gladly send you for examination "On Sale." Just drop us a postal inquiry and we will gladly work with you in fitting out your needs. The thing that we most desire to call to the attention of our readers is the fact that the iron is growing hotter and better every day and the time to strike is right now.

The Chapel Organist

Pipe Organ Collection

A collection of attractive medium grade pieces of a type sufficiently easy to read at sight will be a welcome addition to the library of every busy church organist. This is our plan in compiling *The Chapel Organist* and those who are familiar with *The Organ Player, Organ Repertoire* and *Organist's Offering* will know the practical type of book to expect in this collection.

Compositions suitable for the church or chapel player with many easy preludes of fugues and postludes will be contained in this volume. It is essentially for the church organist but will be equally useful for students recital purposes. The grade of the music in this volume will make it valuable also for sight-reading practice.

Many new compositions and arrangements by the outstanding present-day composers will go to make up this attractive collection which may be secured at the special advance of publication cash price of 30 cents a copy, postpaid.

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On music counter extends from our great central supply store, the largest of its kind anywhere, right to your music room. There is really no advantage in correspondence buying as that you sit quietly at home jotting down your specific needs, with no more trouble than writing and mailing a letter. That order letter in a few hours, reaches us and is placed immediately in the hands of an expert who knows just where to go to the long lines of music books and stocks and strong millions of copies of sheet music to find just what you require. Thus with the most modern methods of shipping and recording, your package is wrapped and shipped so that it is usually out of our store in a few hours after the receipt of your letter.

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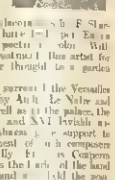
The Cover for This Month



Just as in the case of the section of The Etude our editors delight to provide such a variety as to meet all tastes, no effort always has been made in the selection of covers to present a variety of musical angles in a diversity of style and treatment. In the musical lexicon Sir Edward Elgar has been chosen as the subject for this month's cover. Will his delightful color treatment by the artist for this month takes our thought to a garden concert at Versailles.

The gardens which surround the Versailles Palace were planned by André Le Nôtre and in these gardens, as well as in the palace, the kings Louis XIV, XV and XVI lavishly entertained. The lavishness of the support to the musical development of such composers as Jean Baptiste Lully, Francois Couperin and others. Lully was the favorite of the band of King Louis XIV and held the position of court composer. Lully became signed to the king's private chapel. It was under Louis XIV that Lully enjoyed his great popularity but after the regency of Louis XV Rameau and others had their works performed at Versailles. Not only the French composers enjoyed the outlet for their efforts offered by the court. Lutes at Versailles. It is a matter of record that the coming of Marie Antoinette to France gave Gluck the opportunity of having some of his operas and music performed there.

Dawn of Spring

Arrangement for Three Part Chorus

By Ethelbert Nevin

This song of this artists, — originally published for four part chorus, has been set gratifying. It has been given by many high school choral societies, women's clubs and community organizations.

Musically this is one of the best cantatas published for treble voice choral groups and so many of these prefer — were written for three part singing the song has been adapted to make this arrangement.

School music supervisors and chorus directors may obtain a single copy of this new arrangement when published by ordering now at the special advance of publication cash price, 25 cents, postpaid.

Sacred Trios for Women's Voices

The editor of this book for three-part women's choirs has compiled a collection of anthems suitable for seasonal as well as general use.

Among the seasonal anthems are selections for Christmas New Year, Lent, Palm Sunday, Easter, Children's Day and Thanksgiving Day. The general anthems include new arrangements of such popular numbers not available in any other collection. Composers represented in this volume are Cuthbert Harris, A. R. Gaul, John Stainer, F. H. Rathbun, Stanley S. Ellinger, J. V. Roberts, J. L. Erb, Mendelssohn, Sullivan, Smart, Gounod and others.

Sacred Trios for Women's Voices will be ready at an early date and opportunity to secure a single copy at our special advance of publication cash price of 35 cents, postpaid will be withdrawn shortly.

Indian Songs

Arranged for Mixed Voices

By Thurlow Lieurance

Every reader need no introduction to Thurlow Lieurance whose popular composition *By the Waters of Minnetonka*, is familiar to everyone. Mr. Lieurance has been eminently successful in the collecting and elaboration of Indian themes and the purpose of this book is to furnish, in one volume, the most popular of his compositions and arrangements for four-part mixed chorus.

Choral directors in high schools, colleges, and professional groups will find program material of national and historic interest in the authentic tribal melodies which the composer has included in this volume and opportunity is now offered to secure a single copy of this work at the low cash price in advance of publication of 40 cents a copy, postpaid.

Book of Men's Trios

The comparatively new, but highly effective vocal combination of tenor, baritone and bass is becoming more and more popular among supervisors and conductors of young men's music and junior high school chorus, but little really fine music is available for this group.

In this collection, the editors have assembled music and texts suitable for young men and the arrangements are within an easy and comfortable range for each of the three parts. Care has been taken to furnish an interesting part for each voice and thus the melody is "passed about" from one part to another. Conductors will recognize the importance of this in maintaining the interest of all.

Piano accompaniments will be supplied for each number but in some cases they are intended for rehearsal only.

While this book is in course of preparation orders may be placed for single copies at the exceptionally low price of 25 cents a copy, postpaid.

Are we to mark this day with a white or a black stone?
—Cervantes

Advertisement

Going Through the Zoo

Text *by* Edward Vance Cooke

Music by Francesco B. De Leone

A trip to the Zoo is always an event in the life of a youngster. What thrills the children seem the various animals. The lions, tigers, bears, the stalked looking giraffes, the antics of the monkeys, the huge elephants. The last mentioned animals are the most popular with the children. The musical treatment by Francesco B. De Leone that will interest children and the public for years.

This new book will contain a generous collection of "happy" sentimental and humorous selections especially suitable for young men's singing groups. The first tenor part will not have too many high notes the second bass will not use many low notes and the only has the range of the voices been considered but the texts have been chosen with young men's groups especially in mind.

An opportunity is offered to those interested in material of this kind to obtain a single copy of this work when published by ordering now at the special advance of publication cash price, 25 cents, postpaid.

Book of Piano Duets for Adult Beginners

Moved by the overwhelming reception accorded to *Book of Piano Duets for Adult Beginners* we have plans for arranging a collection of piano duets for this ever-increasing body of music lovers, of duetists.

There are several reasons which can take the place of actual participation in music and this volume will offer the easiest possible arrangements for the pleasure of music satisfying to the musical ear. The contents will be varied in style and will include new transcriptions of such favorite melodies, modern and classic. In addition to a generous assortment of our most popular copyrighted pieces. The *Piano* part will consist chiefly of the melody, alternating between the two hands, and the *Secondo* will utilize the possibilities of the large range of the greatest full on of effect. To make the bridge there is a book of this kind available on the market and we feel sure that the musical world in this collection will provide great pleasure to those adult players who have not progressed far enough to perform difficult works.

A single copy of *Book of Piano Duets for Adult Beginners* may now be ordered at the special pre-pub price of 25 cents, postpaid.

White Hawk

A Dramatic Cycle for Solo Reader and Mixed Chorus

By Lily Strickland

This is a dramatic work in a new novelty by a woman composer whose work is well and favorably known to many. Lily Strickland's songs and piano pieces have established her as a composer of real worth. Her latest contribution is the form of a dramatic cycle is inspired by a legend of the Shawnee Indians. The cast includes White Hawk (tenor), Sunrise (soprano), a Voice (alto) and the Chief (bass). A reader comes along the thread of the story. It is accompanied by dramatic music. The choral requirements include four-part mixed voices, four-part men's voices and four-part woman's voices. The music is original and colorfully characteristic. The time required for performance is about thirty minutes.

The advance of publication cash price for a single copy is 50 cents, postpaid.

Young Men's Chorus and Quartet Book

Given almost any excuse and sometimes none at all whenever a group of men get together for a good time somebody or musical mind to start a male quartet. School music supervisors will tell you that it is never difficult to [illegible] high school boy [illegible] those [illegible] and [illegible] knowing the college girl which is quartet-minded.

The use of this chorus. There is probably [illegible] pleasing combination of human voices [illegible] that of a group of male singing in four parts. Certain [illegible] and radio quartet organizations have enjoyed the public for years.

This new book will contain a generous collection of "happy" sentimental and humorous selections especially suitable for young men's singing groups. The first tenor part will not have too many high notes the second bass will not use many low notes and the only has the range of the voices been considered but the texts have been chosen with young men's groups especially in mind.

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Songs of Charm

High Voice—Low Voice

Every singer knows that the [illegible] ing a repertoire of songs of a [illegible] songs available for A and B [illegible] of its owners. For this reason [illegible] selected songs in these volumes will [illegible] especially desirable.

Teachers usually lighten the [illegible] vocal artistry of their first and second [illegible] pupils by giving them lighter [illegible] proper condition of songs within their vocal capabilities. Both from the standpoint of usefulness as teaching material and as a recommended investment in vocal solos that will be permanently included in the young student's repertoire these volumes will appeal to both teachers and students.

While they are being prepared for publication orders may be placed for single copies of either the high or low voice volumes at the special pre-publication price 30 cents, postpaid.

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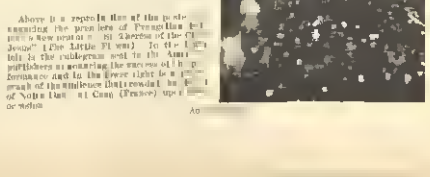
Tickets Telegraph



Above is a reproduction of the publication announcing the premiere of Evangeline Lehman's new oratorio "Ste Thérèse of the Child Jesus" (The Little Flower). To this [illegible] held in the cathedral next to the Amiens publishers in commemorating the success of the performance and in the fervent hope that a grant of the influence that revealed in the [illegible] of Notre Dame at Caen (France) may [illegible] or [illegible]

Musical Travelogues

By Dr. James Francis Cooke

This year shipping companies are making European travel more attractive than ever will have the [illegible] announcements [illegible] probably [illegible] [illegible] should see it the best in the [illegible] If travel runs into large sums and the more matter of saving the information that has gone into the *Musical Travelogues* by Dr. James Francis Cooke has cost many thousand times the price of the forthcoming volume which will take the reader to equal best places of interest musical interest which the average tourist never even sees. So many of our readers have wanted those *Travelogues* in book form that we have decided to make them. There is a vast amount of musical, inspiring, historical information of a very amusing and necessary character for the completion of a well rounded musical understanding embodied in these *Travelogues* information that is not to be found in any other source. The advance of publication price is $1.50, postpaid.

Sainte Therese of the Child Jesus

Oratorio in Three Parts

By Evangeline Lehman

The reproduction on this page of the poster announcing the premier performance of this cantata at the Shrine of St. Therese (The Little Flower of Jesus) at Caen, France, the photograph taken at the time of the performance and the enthusiasm reporting the success attending it, and a story which would be more complete only were we to add the many congratulatory letters from prominent French musicians and the splendid criticisms given by the French press.

This amazing musical accomplishment is the inspiration of a young American composer Evangeline Lehman and it affords choirs and choral organizations something new and unusual to consider for their repertoires next season. There are tenor and bass parts to some of the choruses to be used if desired. The fact that it may be done without these voices recommends it to groups particularly interested in choral works for treble voices. A single copy may be obtained for examination with return privileges. Price 75 cents.

Six Violin Pieces in First Position

With Accompaniment on a Teachers Violin

By Arthur Hartman

The month of August will be too late to secure a copy of this attractive set of educational violin pieces for [illegible] postpaid for the complete set. Our effort to send an introductory copy at this price will hold good only up until July 31st. Those ordering will receive immediate delivery because this introductory offer is not a pre-publication announcement, but rather one to acquaint violin teachers with the fact that we have taken over the publication of this set of pieces. These pieces have a violin accompaniment for the teacher which may be used to advantage in pupils recitals by having a pupil able to perform at double stopping play the part along with the beginner playing the other part. Both parts are in first position. Remember this is an offer not to be continued past this month.

Brass Quartet Collection

There is an ever increasing demand for pleasing, yet easy to play material arranged for small combinations of brass and orchestra instruments. Our recent publication *Prosser's Fifty Strong Quartet Book* has met with much success and we believe that as equally warm welcome awaits the *Brass Quartet Collection*.

As in the strong quartet book the contents of this new volume will be made up largely of copyright compositions selected from the

(Continued on page 494)

catalog of Theodore Presser Co. numbers not obtainable in any similar publication. The mixed brass quartet consists of two trumpets (or cornets) and two trombones and for these instruments there will be published four separate books which may be ordered in advance of publication at the special price 80 cents, postpaid for the set. An optional piano accompaniment book is offered at the pre-publication price 30 cents postpaid.

The third part, played in the above arrangement by the First Trombone, will also be published as an alternate book for Eb Alto. This book also may be used for Eb Alto Saxophone as may the first and second part books for Eb Saxophones.

The fourth part played in the above arrangement by Second Trombone and containing a part rated for Tuba players, will also be published as an alternate book for Baritone ♯

Etude Subscribers, Beware Of Frauds

Daily receipt of complaints from music lovers who have been swindled by so called magazine subscription agents both men and women cause us again to caution Etude subscribers everywhere against paying money to strangers. Sign no contracts unless you carefully read them. Agents are not permitted to change the wording of contracts. Take no strangers a word for anything.

The Etude warns its readers against irresponsible agents canvassing as "reserve agents" "college boys working for scholarships" and any other seemingly plausible schemes employed to impose on the public.

If you wish to renew a subscription to an agent who is a stranger to you, take his name and address, send the full amount of the subscription to us and we will enter the order and give the solicitor credit for the consideration.

The Etude's Annual Summer Short Term Trial Subscription Offer

To introduce The Etude Music Magazine to those not familiar with our fine publication we offer three summer numbers, June, July and August for only 75c in Canada add 10c to cover postage. Anyone interested in music will welcome this opportunity to become acquainted with The Etude Music Magazine. Tell your friends about it.

Music teachers, many of them take advantage of this trial offer to keep up the interest of their pupils during the summer vacation period. Imagine 60 fine music selections, in addition to *Master Lessons The World of Music* news and comments other musical features for only 50c. You can not make a more profitable musical investment.

Premium Workers, Attention!

Many fine articles of merchandise are offered for securing new Etude Music Magazine subscriptions. The following are a few selected items from our catalog.

A Fine Brown Leather Handbag—

Morocco lined with strap for carrying. Only two subscriptions.

Harlow Counter Set—

Heavy copper enamel finish 1 in. diameter. Pleasing item in your dinner table. Only one subscription.

Vest Counter Set—

With six vest packs, aluminum finish as convenient and handy as it is good looking. Only one subscription.

Chromium Plated Ice Tongs—

Length 7 inches. Only one subscription.

Send post card for complete list of premiums offered in exchange for yearly subscriptions to The Etude at the price of only $2.00 per year. These premiums do not apply on your own subscription.

The Great Bridge

While our forefathers had to be content with forcing across great rivers, we enjoy the great luxury of those masterpieces of engineering, suspension bridges, to reach the distant shore of a river quickly and comfortably.

Few of us stop to realize that thousands of strands of wire make up the cables supporting these bridges. Much in the same way mass music has the great aid of radio without stopping to think that their musical appetites are being satisfied by literally thousands of instrumental and vocal compositions having a wide range of emotional and structural characteristics.

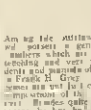
Fortunate ones who study music, or who have the full joy of personal participation in the condition of music expect the music supply house to be ready to deliver instantly from stock any of the great number of musical works they are likely to draw upon

Therefore a publisher does not wait until actual orders are in hand before printing new editions, but as soon as an edition of a published number runs low a new edition is ordered. That is why the numbers selected from the publisher's printing order each month as given here keep the sheet music workers informed as to numbers which are "going well."

A Favorite Composer

Each month we feature in the Publishers' Monthly Letter to [illegible] a composer who by reason of the marked favor in which [illegible] holds his compositions is entitled to designation as a favorite composer of piano music.

Frank H. Grey



Among the outstanding composers of piano music for young students which are useful in promoting and very pleasing to students and parents, we mention Frank H. Grey. Mr. Grey's names are well known to teachers of piano music of the thirty or more years. Besides quite a few piano classics, he has had several successful comedies produced on Broadway. He is a graduate of New York University and has taught in colleges, work in music and has written others personal and general musical subjects.

Mr. Grey was born in Philadelphia, November 15, 1883, was educated in Philadelphia. Among his teachers were Mr. W. R. Spalding (Harmony, and Contrapuntal) Prof. J. B. Sym (Orchestration) and Dr. Rubin Goldmark (Composition) in New York. Conservatory of Music in Philadelphia Dr. Goldmark (Composition) in New York. Conservatory of Music in Philadelphia. Grey was the recipient of high artistic compliments and honors. Among his pupils are many teachers, and some of the best known composers and musicians.

Composers by Frank H. Grey

PIANO SOLOS

Cat. No.	Title	Grade	Price
26973	APRIL MORNING Waltz	3	35c
27401	ARMY DAY March	3½	35
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26768	BENEATH YOUR WINDOW Tone Arpeggios	4	30
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24845	DOWN IN THE DEEP BLUE Lullaby	2	35
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25630	THE MERRY GO ROUND	2½	35
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25499	PENNY POETRY	4	50
25500	PETITE ROMANCE	4	50
25365	PONY EXPRESS	2½	35
25485	THE PRIDE OF THE NAVY March	4	50
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25381	RABBIT PATROL	2½	35
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25643	TWEEDLE DUM	3	35
	TWEEDLE DEE	3	40
25642	TWILIGHT DREAMS	3	35
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25641	TIMBRUM WALTZ	3	35
25743	VALSE DES FLEURS	3½	35
27784	VALSE ELIZE	3	35
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25362	THE VILLAIN	2½	35
25750	WATER SPRITE	3½	35
25674	WITH THUMPETT AND DRUM March	4	40
25698	YELLOW ROSES	4	40

PIANO DUET

25838	BOBOLINKS	3	40

VOCAL SOLOS

		Compass	Grade	Comments
25246	CALLING YOU	Db-Eb	40	40
25808	GIRLMAR	Eb-Eb	40	40
25685	HER LIPS	F-F	35	40
25664	LITTLE BROTHER	C-E	40	40
25686	MOONBAWN	D-F	40	40
26969	MOONDAWN	d-D		40
25395	THE ROSES IN THE DEN	db-gb		40
25251	THE ROSES IN THE DEW	bb-Eb		40

TWO-PART SCHOOL CHORUS

21064	PANSIES FOR THOUGHTS	35

CHORUS FOR MEN'S VOICES

20739	THE ROSES IN THE GARDEN (arr. Philip Greele)	35

The Etude Historical Musical Portrait Series

Music lovers are daily writing us to tell us of their interest in this series. Some are collecting the pages containing these 48 pictures and short biographies of musical fame and handing them to permanent book form. Others are taking advantage of our offer to send single copies of these pages for 5 cents each. Still others of our pages as assorted for 25 cents postpaid—practically the cost of packing and mailing. The series began the February 1932 issue of The Etude and many of all of these pages which have appeared since that date are still available.

Violinists - Be Safe!

During the Summer Months use

RED BANDERO STRINGS
(Waterproof)

E, A and D (Red gut) each 30c
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It's Worth While You Are Hearing Everywhere This Summer

THE PRIDE OF THE NAVY
(The National 4-H Club March)
By
Edwin Franko Goldman
Piano Solo—50
Orchestra 50
Band—75

Inspired by their motto (Head—Heart—Hand—Health) the celebrated N. Y. Bandmaster has dedicated a stirring march with vocal refrain to this most successful organization of young people whose activities are sponsored by the U. S. Department of Agriculture.

Publishers
THEODORE PRESSER CO.
Everything in Music Publications
1712 Chestnut St. Philadelphia

World of Music

(Continued from page 431)

THE "ST. MATTHEW PASSION" of Bach was given complete at the Easter season, in Queen's Hall, London, by the Bach Choir and Dr. Adrian Boult. It was interpreted in two divisions, about two hours of it before lunch and another two hours beginning at two-thirty. Yet many were turned away. On the following day it had another unabridged performance in Westminster Abbey. Failed to the last until by the famous cathedral's choir and by Ernest Bullock.

A few days later the Passion According to St. John" was performed in Southwark Cathedral (London) with lesser Bach events throughout the kingdom at this season. So does the modern Christian England love the Master of St. Thomas.

OPERATIC STATISTICS for the year ending with July, 1932, show that in Germany there were fourteen hundred and twenty performances of works by Verdi, thirteen hundred and eighty-five of those by Wagner, seven hundred and ninety three of Puccini operas and seven hundred and thirty two of Mozart works.

ELAIR FAIRCHILD is a widely known American musician resident in Paris. Died there on April 23rd. A native of Belmont, Massachusetts, he studied at Harvard under Chas. Martin Loeffler. His ballet, Diane Lebelinje, was performed at the Paris Opera in 1921 the first work of an American composer to achieve this distinction. It has been frequently repeated there and has been heard in New York under Walter Damrosch. For war services Mr. Fairchild received the decoration of the Legion of Honor.

PROKOFIFF has declared in a Prague interview "The Twentieth century gentlemen in music" have lead their day and that simplicity in composition is to be the new order.

WAGNER'S OWN BATON was used by Albert Coates when he came from Riga and conducted at Riga (capital of Latvia, Russia) the earliest work of the master on a program given in celebration of the fiftieth anniversary of his death. The relic had been preserved from the time when Wagner held the post of conductor of the local opera.

MALIPIERO'S new concerto for the violin has had its world premiere on a program of the Concertgebouw at Amsterdam, Holland, with Pierre Monteux conducting. Vitale Mitchell is a young American violinist, was the soloist. Both the work and its interpreter created a favorable impression.

SIR THOMAS BEECHAM is to be one of the conductors at this year's Wagner and Mozart Festival at Munich. On August 17th he will lead a performance of "Tristan and Isolde" on August 19th, of "Die Meister Singer" and on August 23rd, "The Marriage of Figaro." Previous to this he will have directed, on August 16th the annual festival concert of the Bavarian State Orchestra in Munich.

THE ORIGINAL MANUSCRIPT of Beethoven's "Egmont" brought nine thousand francs (about eighteen hundred dollars) and a complete list of Rossini's works brought eighty nine hundred francs, or a record sale in Paris of the library of Vincent d'Indy.

THE THREE CHOIRS FESTIVAL of 1933 constituting the two hundred and thirteenth meeting of the Three Choirs of Hereford, Gloucester and Worcester England, will be held this year from September 2nd to 8th. Mendelssohn's Elijah, Elgar's "The Dream of Gerontius," Bach's Mass in B minor" and Beethoven's "Choral Symphony" are to be the chief choral offerings.

MAESTRO MORENO TORROBA recently received special homage when at the Theater Calderon of Madrid were performed the first scene of the second act of his "Xuanon" a selection from his "A Night at Arawan," the first scene of the second act of his "Luisa Fernanda" "Pasaje Fantastico" "La Mesonera de Tordesillas" and the Intermezzo from "La Marchenera."

THOUGH CHANCELLOR HITLER himself is reported to have interceded for the reinstatement of Fritz Busch as musical director of the Dresden Opera the opposition of the local Nazis has proved to be so strong as to prevent this though Busch is still a Jew. In both of the chamber concerts of the Brahms Festival were cancelled because the eminent soloists of those events were pre dominantly Jewish.

THE "NEUE ZEITSCHRIFT FUR MUSIK (New Journal for Music)" which was founded by Robert Schumann and of 1834 has entered upon the last year of its first century.

Summer Advice For Singers & Pianists

Singers will do well to add these substantial songs to their repertoires and through work upon them this Summer have them ready for Fall engagements.

Pianists will find it a profitable use of summer hours to perfect themselves in the art of accompanying. The brief comments on the fine songs named below direct attention to the material they provide for the accompanist to learn to "Know how" to handle.

By the Waters of Minnetonka
An Indian Love Song
By Thurlow Lieurance
Covers all Published in Two Keys

High Voice, Key of A Range E F Sharp	Price, 60c
Low Voice, Key of C# Range A sharp C sharp	

The tremendous popularity of this song and its frequent performance by all the famous singers and concert recital artists makes it unnecessary to interrupt an enthusiastic listener with an interesting and attractive appeal to such artists.

• • •

Will o' the Wisp
Song by Charles Cluney Spross
Published in Two Keys Price 60c

High Voice Key of B Range F#	
Low Voice Key of E Range D	

A charming song with an unusual melody, giving the accompanist a fine opportunity to display his technique. Delicate and tender, yet in such are plastic music as this it is related by contrast.

• • •

Lark Now Leaves His Watery Nest
Song by H. L. W. Parker
Published in Two Keys Price, 60c

High Voice Key of Eb Range F to Bb	
Low Voice Key of C Range A	

The accompaniment plays itself and in making a pleasing effect. A song introduced by Madame Ellen Dalossy. Delightful in delicate touch the player's more technique must be supplied for the by Rosa Harrison in the 1860s.

• • •

Mighty Lak' a Rose
Song by Ethelbert Nevin
Published in Three Keys Price, 50c

High Voice, Key of A Range E F	
Medium Voice Key of C Range d E	
Low Voice Key of D Range C D	

Not by-played chords are used mostly in the middle register, but on page two of the song gives a lovely counter melody that should sound like a solo obligato and which makes a unusual demand on the accompanist for a player of real musicianship.

• • •

The Last Hour
Song by A. White Krauter
Published in Three Keys Price, 60c

High Voice Key of G Range E g sharp	
Medium Voice Key of E Range c sharp F	
Low Voice Key of D Range b flat	

In the medium high are some a portrait by an unusual and a real original theme. Left hand arpeggios, long sustained chords and the frequent use of accidentals make practice by the accompanist absolutely necessary.

• • •

Boat Song
By Harvey Worth
Published in Three Keys Price, 60c

High Voice, Key of C Range d-a	
Medium Voice Key of E Range F	
Low Voice Key of D Range d-D	

Frequently requested program of Grief and Hall music work the right hand of the accompaniment. As these must be played in only one measure they require of the accompanist considerable practice.

I Love Life
Song by Mark Fonda
Published in Two Keys Price, 60c

High Voice Key of F Range F-F	
Low Voice Key of D Range D-D	

This is a successful song does not show a really difficult accompaniment but it is among our old pals in the platform. A proper sense of the value of contrast must be exhibited in the middle section and perfect rhythm is a need with the opening and closing sections.

• • •

Sweet Miss Mary
Song by W. H. Neidlinger
Published in Two Keys Price, 60c

High Voice Key of A Eb Range A F	
Low Voice Key of F Range D F	

There is nothing in this song to hold attention. It is a song that is mastered by one skilled in the art of the unusual accompaniment. In the accompaniment of the refrain there does an inter-mezzo interlude.

• • •

On the Road to Mandalay
Song by Oley Speaks
Published in Three Keys Price, 60c

High Voice Key of E Eb Range G# flat	
Medium Voice Key of C Range G flat	
Low Voice Key of B Range A-E flat	

Where a wonderful close the accompaniment has in his number. The song is alternating between the major key and a parallel minor phrase. Fine for the unusual chord treatment—don't overlook that one in octaves in the end.

• • •

The Gypsy Trail
Song by Ted E. Gaffney
Published in Two Keys Price, 60c

High Voice Key of A Range E F sharp	
Low Voice, Key of F Range C D	

At first glance there is nothing especially unusual in the accompaniment in this number but the tempo marks in a lively manner and the vigorous of time make it well worth careful study.

• • •

Jean
Song by H. T. Burleigh
Published in Three Keys Price, 50c

High Voice Key of E flat, Range E flat g	
Medium Voice Key of D flat Range d flat F	
Low Voice Key of B flat Range b flat D	

The accompaniment is a very pleasing one. Left hand arpeggios, long sustained chords and the frequent use of accidentals make practice by the accompanist absolutely necessary.

• • •

The Green Cathedral
Song by Carl Hahn
Published in Two Keys Price, 60c

High Voice Key of E flat, Range E flat	
Low Voice Key of B flat, Range b flat D flat	

The average player can right read the piano part of this song, but in a real one it is heavy and so essential to the song's success that it would be well if some more time put in on perfecting the filled chords and arpeggios that play first melody and accompaniment throughout.

SEND 18 CENTS FOR THIS INTERESTING BOOKLET—
HOW TO ACCOMPANY
This is one of the nominally-priced booklets in THE ETUDE MUSICAL BOOKLET LIBRARY. It contains "Art and Common Sense in Accompanying" by CHARLES GILBERT SPROSS and "How to Play an Artistic Piano Accompaniment" by FRANK LA FORGE.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

"Actions Speak Louder . . ."

By Frances Gorman Risser

"Oh Bess, will you lend me your copies of those two songs that the class is going to sing at the music contest tomorrow night?" cried Elinor popping her head through the door.

"Of course I'll lend them to you Elinor," said Bess slowly. "But can you wait until tomorrow after the contest? You see, those are the only copies of those songs in town so far as I know, and we certainly do want to win tonight."

"You talk as if I'm not responsible for the Class to win as you are!" laughed Elinor. "I'll have them back by noon." She snatched the music from the top of the piano and started for the door. Then she turned so as not to appear unkind. "What in the world are you practicing before school for?" she inquired.

"Just practicing transposing," said Bess. "You know changing the key that a piece is written in at sight. It's lots of fun!"

"Maybe!" giggled Elinor. "As for me, I have hard enough time reading them as they are written. Well bye-bye! I'll be seeing you!" and she was gone with a slam of the door.

Jane Taylor, Bess's friend, stopped for her at six-thirty o'clock. The contest was to start at seven.

"Where's the precious music?" inquired Jane.

"I let Elinor borrow it," confessed Bess, a worried frown creasing her usually smooth brow.

"What!" gasped Jane, hardly able to believe her ears. "That music that you've been guarding as if it were the crown jewels or something? You let Elinor James, the worst scatterbrain of the sophomores, have it? Three seeing her friend's worry, she added, "But never mind. She'll have it there in time. You know how she talks about duty and class spirit all the time!"

They had reached the High School where the contest was being held and soon joined their class in the room assigned them.

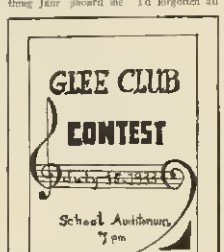
"Hope we won!" exclaimed Ted Rover. "There's a big crowd all right. It was too tough we'll be in the State Contest!"

"I don't see Elinor," whispered Bess to Jane.

"I'll go role Mr. Peterson's office and phone to see if she started yet!" said Jane, and hurried off.

"Yes, said Elinor at the other end of the wire. "I'll be there right away. Don't worry!" Then as she hung up the telephone, she thought to herself, "It's a good thing Jane phoned me. I'd forgotten all about that old music! Then she stopped still and drew in her breath sharply. "Oh, mercy!" she gasped. "I left it at Aunt Myra's and she's gone out of town—went on the four o'clock train. What shall I do?"

(Continued on next page)



Enigma

By Maxine Funderburk (Age 14)

My first is in SHARP
But is not in FLAT

My next is in CAP
But never in HAT

My third is in HAPPY
But never in GLAD

My fourth is in YOUTH
But is not in LAD

My fifth is in HYMN
But is not in CAROL

My sixth is in CRATE
And also in BARREL.

My last two, like
Are always in NELL.

Now you try to see
What COMPOSER these spell.

(Answer Schumann)

??? Ask Another ???

MUSICAL ARITHMETIC QUIZ

(Answers on next page)

1. How many thirty second notes are equal to a half note tied to a dotted eighth note?
2. What rests are required to complete a measure in four four time, which contains a half note, two sixteenth notes and an eighth rest?
3. If a complete measure contains one quarter note, four thirty second notes, two sixteenth notes and a quarter rest, what should the time-signature be?
4. How many sixteenth notes are equal to a quarter rest plus a dotted eighth rest?
5. How many thirty second notes can be in one measure in six eight time?
6. If a measure in four four time begins with a quarter rest and an eighth rest and a sixteenth rest, how many sixteenth notes are required to fill the measure?
7. How may the following be expressed by one rest—a quarter rest, an eighth rest, two sixteenth rests and a quarter rest?
8. How many sixteenth notes equal a double-dotted quarter rest?
9. If a measure in three four time begins with our sixteenth note and ends with our sixteenth note, what rests are required to fill the measure?
10. If a measure in six-eight time begins with a sixteenth rest, and ends with an eighth rest, how many sixteenth notes are required to fill the measure?

My time for the above quiz [illegible] minutes.

My score is [illegible]

A Musical Tea

By H. Edmund Elverson

Mary Ann gave a musical tea
Just as jolly as jolly could be
For to put each one's wishes
She had all the dishes
Designed with her plan to agree

At each place for a guest was a plate
With a shelf at one side each one ate
From a bowl that was round
With a staff running round
And a spoon that an eighth-note would rate

When the time came for tea to be poured
There were cups with notes like a chord.
And a sugar bowl filled
With big sharps on its side
While the creamer had flats varied afford.

And then as they all stirred their tea,
There arose such a tinkling of glee,
As the notes on the staffs
Had no rests in their laughs
That the guests were as gay as could be

The Musical Bank

By Esther Shaw Gibson

Have you ever heard of the Musical Bank?

For every mistake even a slight one or a stumble you draw out a penny for every time a piece or scale is played through from beginning to end without a mistake a dime is put in.

Where would your account be at the end of the week? Would you be in debt or would you have any cash?

Mistakes are expensive matters and could be avoided by careful practice which will bring good lessons and make better musicians.

Robin's Practice

By Marion J. Church

"I just do not like this old study—eighth notes and arpeggios—everything all mixed up like this," pouted Sue. "It seems so complicated—everywhere."

"Chirrup, chirrup," came a cheery robin outside the window, for the notes, trills and arpeggios all rippled and smooth. Robin Redbreast was doing his best to console Susie at her practicing. He had hopped to a branch of the apple tree near the window and was singing so beautifully that the little girl went to the window and looked out. His red breast and shoulders in the sunlight and his little throat swelled with song. Sue said softly, "Hi Mr. Robin. How can you sing so beautifully? It seems so easy for you."

At first Robin was a little shy but then he answered boldly as robins do, "Practice, little girl, practice makes your music beautiful. My instrument is my voice, yours is the piano. Practice in the mornings and you will be beautiful music practice and all day long. Away down the street in a roll in a pile tree there lives another robin who thinks he sings so well. I listen to him and try to pick out his mistakes and then I sing back to him trying to make my trills and arpeggios more smooth than his. Is it hard the way you do? Don't you try to play the piano better than your friends? Dear me! I thought that piece you were playing was a little mixed up, as though you were trying to learn the whole thing all at once. You know you really cannot do that. You have to take it in bits. Did you not hear me repeating an arpeggio over and over? That is practice."

Susie's bright eyes widened. "That is just what my teacher told me!" she exclaimed. "It must be right because you sing so well. Come every evening, Red Robin and do your practicing here. You try to sing better than the other robins and I will try to play better than my friends and playmates. We will be working together won't we? Then I am sure I will improve and please my teacher."

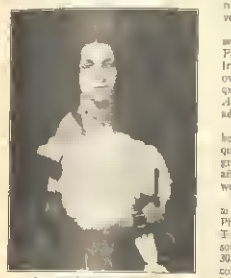
JUNIOR ETUDE—(Continued)

Famous Operas

La Traviata

One of the greatest opera composers of Italy was Verdi (1813-1901) and two of his operas have already been included in his series, "Aida" in September 1931, and Rigoletto in September 1932.

"La Traviata" is a masterpiece and popular libretto being based on a story by the well known French writer Alexander Dumas.



Galli-Curci as Violetta

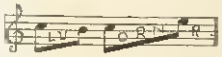
Violetta the heroine [illegible] a dissipated life in the eighteenth [illegible] a festive party in her home, with much singing and dancing. Before long Alfredo who is in love with Violetta leaves and she sings an elaborate coloratura aria on his departure. (Coloratura is the type of song usually for soprano voice, which contains many running passages, trills and other vocal decorations.) This aria is particularly well known one, and many singers attempt to sing it, but it takes a very excellent singer to do it well.

In the next act Alfredo returns and persuades Violetta to leave her gay life in Paris and go to live with him in the country and she finally decides to do so. But over this proposition many quarrels arise, quarrels with her friends and with Alfredo's father. Even a duel results to add to the complications and troubles.

However Violetta is not strong and, before she has a chance to take up the more quiet life she was hoping for, her strength gives away and she dies as Alfredo's arias, after singing a beautiful and pathetic farewell song.

You can hear the Preludes to Act One and Act Three played by the New York Philharmonic Symphony Orchestra under Toscanini on Victor record No. 6694 and some of the lovely arias on Victor Nos. 3054, 7086, 6876, 8089 and the famous coloratura aria on Victor No. 7438, sung by Lucrezia Bori.

Dorothy may be heard on Victor No. 4103 and the entire opera is recorded by Columbia.



Dear Junior Etude

This will tell you of a music club which we made. It is organized and which I am president. It is called the Mozart Music Club and consists of my teacher's pupils. In summer we meet every two weeks but during school time only once a month. Our meetings open with roll call and minutes of previous meeting. The members answer the roll call with some composer's name. If we have any new members then we introduced and given their pin. They remain standing while the rule of the club are read.

Next we have the program, consisting of musical numbers played by the members. They may have games or contests and then refreshments. We close by singing our club song the words of which were written by our teacher and sung to the tune of *America*.

From your friend,
Vivian Lucas (Age 15)
Ohio

Dear Junior Etude

I am twelve years old and have been taking piano lessons since I was seven. Now I am progressing very much better. I have a very fine teacher. Soon I am going to take part in the auditorium that teacher is going to have.

From your friend,
Emelia Valfcillo (Age 12)
Lopez Landeso No. 23
Santurce
Porto Rico

Dear Junior Etude

I am seven years old and take piano lessons. I write scales and word notes and transpose pieces. I have lots of gold stars on my honor rolls. If I make seven stars I get seven black stock. Then I can not have a gold star. My teacher has spelling bees and we say the fifths and thirds. I sing the words to my pieces and they are very pretty. I have a picture of Beethoven.

From your friend,
Dorothy Long (Age 7) Maine.

Dear Junior Etude

I am playing you a photograph of our Rhythm Orchestra. We meet every Saturday and have much fun.

From your friend,
Pearl Bowman
(Age 10) Illinois

Actions Speak Louder

(Continued)

"What's it Dear?" asked her Mother hearing Elinor's exclamation. Then when Elinor had explained its cause of her excitement her Mother scolded, "You shouldn't have taken the music when it was so important for it to be safe today but I believe I have some copies of those songs put away upstairs. Cousin Jessie left them here last Summer."

In a moment, Mrs. James hurried in with the two songs in her hand.

"Yes cried Elinor in relief. "These are the ones thank goodness!" She ran out of the house and fairly flew the two blocks to the high school building.

"Here you are!" she laughed, putting the songs into Bess's hands, at twenty minutes past six. "I told you I'd have them here!"

Our class sings first" said Jane. "Come on, Bess let's go down and be ready to take our places in the orchestra pit. I'm glad I'm not singing. I'd much rather turn the pages for you!"

As Bess followed Jane, her eyes fell on the music in her hands. There was an unfamiliar feel about it, somehow. Suddenly she stopped, and Jane turned to see her white faced and wide eyed.

"Jane!" she choked. "This isn't the right music!" She held it out for her friend to see.

"Yes it is!" exclaimed Jane. "See, there's the name, and—"

"Oh you don't understand!" half sobbed Bess. "It is the same music. I mean the songs are the same but these are written in different keys from the ones the class sung. You remember Miss Wilson ordered them? What could have happened?"

Elinor mixed them, somehow!" snorted Jane. "Well I guess that finishes our chance!" and she said no more, relatively.

"No!" exclaimed Bess, wiping her eyes hurriedly. "I won't let the class down. I've been practicing trying sing mine. I think I can play these songs all right. You stay! I here at the door of the music room and I'll try them over once—I think there is time. You call me when the class starts up to the stage!"

In a few moments Bess took her place at the piano and the class filed onto the stage. Bess struck the opening chords. And how the class sang! Jane, cold with apprehension, thrilled at the sound of their voices.

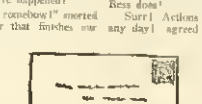
After the contest was over and the Audi torium had emptied, Miss Wilson was congratulating them for their victory. "And we owe a great deal to our pianist," added Miss Wilson. "It seems that an unavoidable accident prevented her from singing the right music and at the last moment, she was forced to transpose at sight, from copies written in another key!"

Jane had promised Bess that she would not tell how Elinor by her carelessness had almost destroyed the Club's chances, but she did go to Elinor and say "I won't tell the class what gone "Class spirit" you showed tonight. I'm sure, if I were you I'd be awfully ashamed!"

"This has taught me a lesson, Jane," said Elinor earnestly her airy "don't-care" attitude deserting her for once. "In the future I certainly intend to "watch my step," or I suppose I should say "watch my memory." I see that it's much better not to talk so much about class spirit and to work harder for the class success."

Bess does!

Surely Actions speak louder than words any day! agreed Jane.



Dear Junior Etude

We wish to tell you about our club called Junior Music Lovers. We have nine members. Each member has a club pin. At our last meeting we decided to have a home music hour at which time all of us would play for our home folks a carefully prepared program. We plan that all of us would be playing at exactly the same time. We have memorized a total of fifty six pieces since last summer. We like our teacher and we like our club meetings, too. As we have not been organized very long, we have not done all the work we wish to do.

From your friend
Willi Funchess, Secretary Alabama.

N. B. Other clubs might be interested in trying this Home Music Hour idea. It is a excellent and a new feature for Junior Clubs. Why not make this a Thirty Hour this season, and write and tell the Junior Etude about the results. Miss's address is Mobile Alabama, Route 1 Box 110 so that if anyone wants to write to her for particulars he or she may do so.

Dear Junior Etude

I have been studying music five years and have given two annual recitals. I have also done a lot of public work and have played on the children's hour on the radio. I am enclosing a program of my last recital.

From your friend,
John Strand Jr. (Age 10),
New Jersey

(N. B. On account of lack of space we cannot print John's interesting program.)

Answers to Ask Another

1. Twenty-two
2. One quarter rest
3. Three-four
4. Seven
5. Twenty four
6. Nine
7. By a dotted half rest.
8. Seven
9. A dotted eighth rest, a quarter rest and a dotted eighth rest
10. Nine.

JUNIOR ETUDE—(Continued)

Junior Etude Contest

As usual there will be no Junior Etude contest in July or August. The results of the April contest will appear in the September issue.

Mary Ellen Climbs a Ladder

By Reba Isella Carver

Mary Ellen was practicing and getting along very well with her exercises and pieces but when it came to scales she was very very poor. At least, so thought Sister Martie who was up on a step ladder just outside the open window trying to persuade a lovely rambler rose to stay on the trellis over the front door.

"Your practicing sounds pretty well from here" called Sister Martie from the top of the ladder. "That is all but the scales" she added with a sly little smile.

"Oh Sis, you know I just cannot play scales. I get all mixed up between sharps and flats and I wish there never were such things."

Sister Martie said, "Well that is simply because you do not understand them and do not try to understand them. People always get confused about things they don't understand, yet they never get confused about things they do understand."

"Well" said Mary Ellen, because she did not know what else to say.

"Well," answered Sister Martie, "if you get one these strips of pink and blue paper you were papering the doll-house with yesterday I'll show you how you can understand your scales."

"O K" said Mary Ellen, and off she ran full of curiosity to know what in the world that papering business had to do with scales.

"Now" said Sister Martie coming down the ladder carefully "let's pretend that you are a Greek music student in ancient times and that you had to write the Lydian Octave which consists of two tetrachords (four tones in succession) with half steps between their last two tones. Now you see, if you string that out all in succession it makes the half steps come between the third and fourth tones, and also between the seventh and eighth tones. All the others are whole-steps. You remember your half steps and whole steps don't you?"

"Oh sure," answered Mary Ellen, "a half step is to the very next key in either direction. Sometimes it is to a white key and sometimes to a black one."

"That is right" agreed Sister Martie "and of course a whole-step is two half steps. Now we shall print the letter "A" on this strip of pink paper and paste it on the first rung of my ladder then count a whole step up to "B" on the next rung and we'll make that pink too. Then "C sharp" on the next and that's pink—three pink ones in succession. Now comes a half step to D and we'll make that a blue one. Now to "E" is another pink one because it's a whole-step, then a pink one to "F sharp" and a pink one to "G sharp" and now from "G sharp" to "A" is another half step so it is blue again."

"Oh, that is very methodical" said Mary Ellen. "It is just three pinks and a blue, and three pinks and a blue."

"That is all there is to it," said Sister Martie "and it does not make any difference what letter you start your scale on it is always just like that in major scales. You see, the word "scale" means "to climb" so now let us go in and climb up them on the piano. Just remember the ladder rungs three pinks and a blue three pinks and a blue."

THE CONSTRUCTION, INC.

Letter Box

(Continued)

Dear Junior Etude

Since I began music lessons in September 1931 I have not missed one lesson. I take a short lesson every day and have learned thirty five pieces. Most of them I play from memory. My two older sisters and my brother also play the piano. I played a duet with my teacher at one had recital.

From your friend,
Ruth Ann Hornung (Age 7)
Wisconsin.

Dear Junior Etude

I have studied violin and piano for five years.

I am one of eighteen members of the Junior Symphony Music Club which was federated last January. My Mother is the counselor and we meet in her studio every Saturday morning to practice our rhythm orchestra and study the Junior Etude. We also meet once a month at the members homes for musical programs.

During the past year earth me have made a scrap book and they were on exhibition during National Music Week.

I am enclosing a kodak picture of our club.

From your friend,
Frances Carter (Age 11)
Georgia.

Dear Junior Etude

We have a very interesting club that teaches us important things about great composers and their compositions. We have fifteen members, boys and girls. Our program consists of roll call answered by name of famous composer, articles read from The Etude, musical contests, solo numbers and choral practice. Now if you Junior Etude readers think that Texas has nothing but cattle and cowboys we will convince you that we have music and other beautiful things too. I am enclosing our kodak picture.

From your friend,
Zedna Frances Jackson (Age 14)
Texas.

Letter Box List

Letters have been received from the following which owing to lack of space will not be printed:

Virginia DeBarmette, Clara Hack, Mildred Shelver, Adrian McNair, Margaret F. Wittner, Herbert F. Dahlson, Ruth Schroeder, Helen Stevenson, Miriam Phippard, Frieda Massey, William Bloom, Venia Ryan, Esther Wheeler, Ray Beth Stevens, William Hornby, Rogers, Gail Davis, Wesmaly M. Handley, Dorothy C. Mashall, Aileen Preston, Mildred Kirby, Elizabeth F. Barber, Marjorie Fowler.

RECORDS AND RADIO

(Continued from page 446)

may be a consequential medium on which a good organ and organist may demonstrate their qualities. The organ used is that of the Central Hall, Westminster.

In his "Tzigane" Ravel has written an elaborate and ornate piece for violin and piano which he terms a concert rhapsody. More than half of this composition, which takes around eight minutes to perform is given up to difficult technicalities for the violin alone. Zino Francescatti assisted by the able pianist, Maurice Faure who plays this composition on Columbia disc 68102D gives a better performance of the rhapsodic second section than he does at the difficult opening where the complicated technic leads him into frequent deviations from pitch.

The Crescendo of Dawn

Lawrence Gilman tells us that "there are few things more wonderful in Wagner than the music of daybreak in the first act of 'Gotterdammerung'. "The compact expressiveness of it is extraordinary" he says. In fifty measures the motif lifts the sun above the mountain mists and weaves for us a tonal pattern of overmastering beauty." In the concert arrangement of *Siegfried's Rhine Journey* without this introduction for Columbia. At the time we expressed our disappointment. The omission is now rectified, for Columbia have wisely seen fit to have here recorded this music with the inclusion of the beautiful *Daybreak* introduction (see Columbia disc 68102D).

Prokofiev, the contemporary Russian composer pianist, displays great force, energy and effect in his third piano concerto which Victor issue in their album M176. Although these are all good qualities in themselves they nevertheless lack definite conviction in the Prokofiev work. Somehow they seem disproportionately arranged.

But after all is over one cannot help but feel that the last of the wine held all the stimulation. Some critics have referred to Prokofiev's music as "football music."

The appellation is not unfounded as the concerto will prove. Broadly dealing in effects this music reflects the modern trend. The recording is unexceptionally realized and the performance by the composer and the London Symphony Orchestra directed M. Coppola, is all that it should be.

A Treasury of Tunes

It has been reported variously in the newspapers that Mr. William H. Woodin, Secretary of the Treasury is a private hit an unclaimed Berlin or Gershwin. If Mr. Woodin must be classified he might better be compared another Ketelbey. Mr. Woodin like Ketelbey, is a versatile and lyrically tuneful composer with a flair for melodic sweetness and local color as an album of his compositions recently issued by Columbia will prove. It contains an Oriental Suite in six parts, five parts of a *Chinese Suite*, a *Rhumba Espagnole* and a *Tyrolean Waltz*.

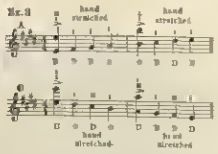
Albert Coates knows Russian music as well as any living conductor. His virile and forthright style, with a superbly vital rhythm and its earnest expressiveness, may frequently lack nuance. But it cannot be said to be lacking in honesty as his record rings so often have proven. On Victor disc 11424 he gives us a characteristic reading of Rimsky-Korsakov's tone poem Overture to his opera, "May Night" and, on disc 11448, he gives us his reading of Mussorgsky's *Night on a Bare Mountain*. In both records he conducts the celebrated London Symphony.

Nelson Valin the French soprano has our of the really great singing voices of our generation as her recording of the famous *Carlo Dree* from Massenet's and of the aria *L'altra notte in fondo al mare* from "Mefistofele" (Columbia 68584M) will prove. To our way of thinking these her arias from "Norma" is equalled by no other recording. Several years ago Lotte Lehmann made a recording of Mendelssohn's *Auf Flügen des Gesanges* and Brahms' *Von Ewige Liebe* which was followed by domestic Odeon. Since Columbia has taken over the Odeon catalogue we have been recording re-issued by them under our own label as disc No. 9059M. We commend it to those who have not heard it despite its murky and unsupplied central background, the art of the singer predominates.

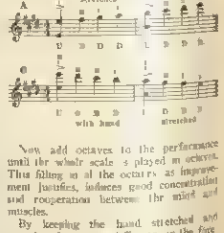
How to Improve Octaves

(Continued from page 444)

this measure" the octave as before, with a relaxed, poised hand, sinking to rest on the keys. Lift carefully to the keytops, strike the octave firmly with the upward stroke, up inward, and play the unaccented notes with the thumb alone as in Ex. 3.



When the octaves ring out more clearly play an octave for the D-sharp and G-sharp also. Reverse this practice by playing with the 5th finger, as in Ex. 4.



Now add octaves to the performance until the whole scale is played in octaves. This filling in of the octaves as improvement patterns, induces good concentration and cooperation between the mind and muscles.

By keeping the hand stretched and poised without over-stiffening in the forgoing exercises, the hand and arm muscles are prepared more gradually for their final task of playing the octave complete with increasing clearness and endurance.

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Among STUDIO readers there are hundreds of music students who, in the hope that some day they may be able to attend some conservatory of music, are saving their money. These students are advised to write to the conservatories listed in this advertisement.

A NEW DEAL IN MUSIC

By HERBERT P. SCOTT

Are we downhearted?

"No!" shouted our boys along the Boulevard of Death fifteen years ago and then they sang—sang—sang. They were not however the first to find that music more than anything else gave a trust in the Almighty builds unconquerable courage in the soul.

The world has come to a new realization of these facts and this, together with a clearer understanding of other phases of music has removed the art forever from the purely frivolous conception of music which so many of our ancestors entertained. Music is getting a new deal and those who adopt it as a profession, with a view to training the great public in the art must profit thereby in the future.

The art of music must forever have its high priests—those who have won world recognition through their eminence in the art, and from them down, there will be all grades of teachers whose lives and technical experiences fit them to the kind of patrons that normally come to them. This is as it should be. A Leschetizky a De Reszke or an Auer could teach any applicant but it would be a terrific waste of artistic energy for them to give their time to any but the most talented. On the other hand many a brilliant pupil has been in early life sidetracked by an indifferently trained teacher.

It is quite natural that one group of teachers should continually aspire to rise to a higher state and this accounts of course for the great musical migrations to the metropolitan music centers, notably in summer. Many a teacher has by means of a few weeks of intensive study in the summertime climbed several rungs on the ladder of musical success.

Greater understanding and greater efficiency usually mean larger income. With the certain return of prosperity and the vastly increased interest in music wise teachers are aspiring to embrace every possible opportunity for self advancement through study with teachers and through self study. The main thing is to realize that the new deal means new opportunities for thousands who are smart enough to work for them.

FRISER HALL (MUSIC BUILDING) HARDIN COLLEGE, MEXICO, MO.

ALBERT EINSTEIN

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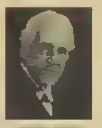

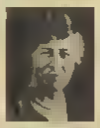

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